

Welcome to the new Principal

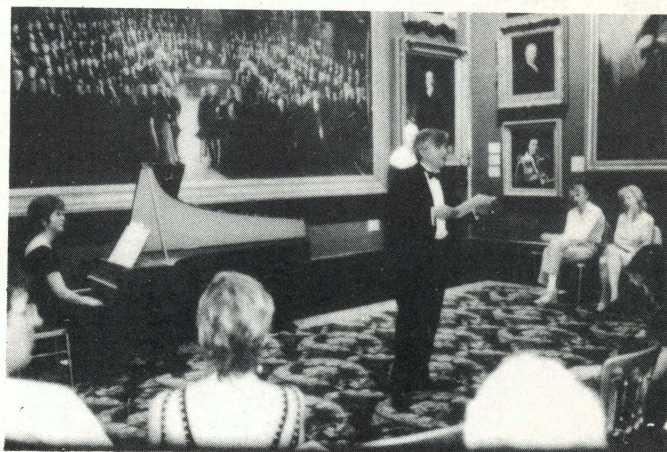
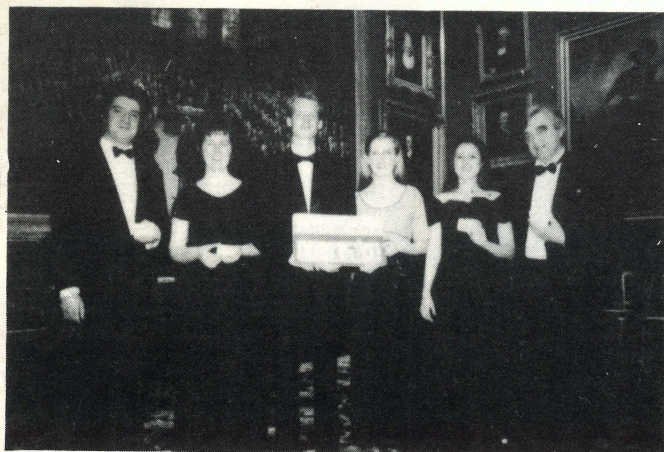
The Directors of the Academy are delighted to announce the appointment of Curtis Price as Principal of the Academy. Curtis, who takes up his appointment immediately, is well known to many people in the Academy, both as a director and member of the Governing Body for a number of years, and as one of the founders of the Academy's link with King's College London through the BMus and MMus Courses. While believing deeply in the value of the association between the two institutions, he regards as of paramount importance the Academy's continuing independence as a leading international Conservatoire, with the greatest possible weight being placed on performance and performance studies.

Curtis Price is a leading expert on English music and drama, particularly the works of Henry Purcell. Other interests include string performance practice and the history of opera. He studied at Harvard University between 1967 and 1974, where his teachers included Nino Pirrotta and Leonard Bernstein. He has lived in Britain since 1982, and has been a member of the Department of Music at King's College London. At the time of this announcement he was King Edward Professor and Head of Department at King's. He is one of the coordinators of the Purcell Tercentenary Festival, and is the current chairman of the Mendelssohn Scholarship Foundation.



Professor Curtis Price

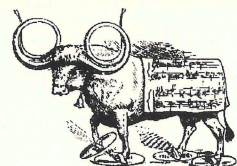
Robert Spencer and the Early English Song Class delight Westminster residents



Robert Spencer and students from the English Song Class photographed during a performance entitled "Portrait of Purcell", a City of Westminster ResCard Special Event held at the National Portrait Gallery on 4th May. On the left are counter-tenor Timothy Brown, harpsichordist Elizabeth Boyle, bass-baritone Thomas Barnard, sopranos Rachel Shannon and Rachel Gilliam, and Robert Spencer. On the right, Robert Spencer and Elizabeth Boyle before an appreciative audience.

A grateful thank you to JOHN DICKINSON for their continuing support of envelopes for our termly mailings

RAMabout



THE ABBOT OF NERESHEIM

attended the commemorative concert to mark the 50th anniversary of VE day, held in the Duke's Hall on 7th May. At a recent meeting in Berlin, the Academy agreed to become a founder-member of the Network for International Co-operation in the Arts. This initiative, on the occasion of the 50th anniversary of the ending of the last War, is being taken as a contribution by some of the world's leading arts schools towards international communication and co-operation. The Academy is already an international community of 500 students with representatives from some 40 countries.

THE SCHOLA GREGORIANA OF CAMBRIDGE, whose director is Dr Mary Berry HonRAM, held its 20th anniversary celebrations at the Academy on 8th July, which included a performance in St Marylebone Parish Church of Marcel Dupré's organ vespers, played by Paddy Russill. Sir David Lumsden was principal guest speaker at a gala dinner in the evening.

FOLLOWING THE SUCCESS OF ITS courses for very young violinists and cellists, the Junior Academy is launching its own exciting new venture for young children who would like to learn the classical guitar, held on Saturday afternoons, under the tutelage of **Michael Lewin** (1971), head of the RAM's Guitar Department, and his wife, Marilyn. The "First Guitar Experience" is designed for children between 6-10 years of age, and offers specialist training over a two-year period in basic guitar skills, general musicianship and ensemble playing.



Chief Executive Patrick Maddams pictured with the Archbishop of Canterbury, George Carey, and his wife, with whom he met to discuss the Academy's participation in the fourteen-hundredth anniversary celebrations during 1997 to mark the foundation of Christianity at Canterbury.

Sponsorship News

The Academy is always very grateful to companies which give private support through sponsorship and grants each year.

• **EDGE AND ELLISON**, a leading firm of lawyers, so enjoyed their sponsorship of the Symphony Orchestra concert on 8th December 1994 in the Duke's Hall that they decided to repeat the exercise this autumn, on 24th November (see Diary for details).

• There is a reference opposite to the Sinfonia playing two concerts for its sponsor, the **3i GROUP**, in Scotland and Warwickshire.

Two more concerts for 3i (in its 50th anniversary) are scheduled for October, in Newcastle Civic Hall and in the historic setting of the Banqueting House, Whitehall. This is the fifth year of 3i's exclusive sponsorship of the Sinfonia.

• **POLYGRAM** kindly made a grant with which the Commercial Music Course could purchase 100 videos of films in which the music is an integral part, from *Casablanca* to *Robin Hood, Prince of Thieves*.

• **THORN-EMI**, in addition to installing the Academy's Recording Room, also made a grant to enable the Commercial Music Course to make its first CD.

• **YAMAHA-KEMBLE (UK) Ltd** have instituted the Yamaha Trombone Room.

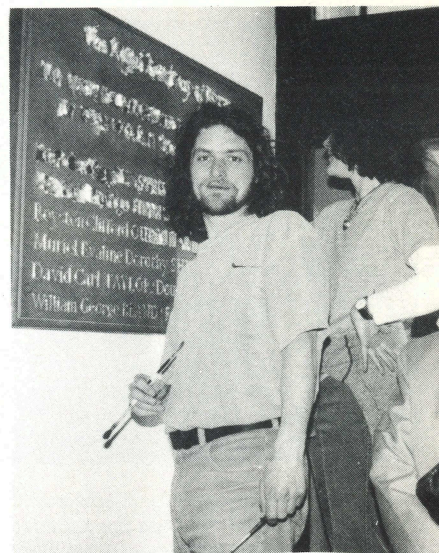
• **MARKS AND SPENCER** have kindly supported the first two years' growth of The Music Box scheme.

Dymuniadau gorau!

To Vice-Principal Dr Peter James, whose retirement was announced in the last Newsletter. Students, former students and staff will miss his courtesy, his kind and generous support, his wonderful patience with listening to problems (personal and otherwise), and his ability to be 17 steps ahead in the thought process on most issues. We wish Peter and Heather all the very best, with lots of excellent tennis and not too many computer problems with his new Acorn/Sibelius 7 system!



Viscount Mersey with Lady Mersey pictured at Graduation where Lord Mersey was presented with Honorary Fellowship of the Royal Academy of Music for services to the Academy



Philip Surey and Becky Tear (daughter of Robert Tear) working on the re-gilding of the Memorial in the front hall to those who lost their lives in the Second World War

All Abroad

Five concerts by the Sinfonia in six days in five Catalan towns in April represented the largest overseas orchestral tour by the Academy since the same orchestra visited South Korea in 1991.

Peter Shellard, who organised the visit, writes:



Peter Shellard, the Academy's Director of Development, left, receives a gift from the Mayor of Cervera, the first town on the Academy's five-concert April tour of Catalonia

When the invitation to undertake the trip came from Fundació "la Caixa", we readily accepted, because our records show that the Academy has attracted more students from Spain than from any other European country. At the other end of the spectrum, too, more ex-RAM students are working in Spain than in any other European country. So it seemed very worthwhile to cement this state of affairs by taking an orchestra to Spain.

Different parts of Spain have their own musical strengths, and Catalonia - by their own admission - is weaker in string playing than in other orchestral departments. Therefore we also tacked on to the tour the idea of taking three of our string professors to give a rapid but intensive training for two Catalan youth orchestras, which would then perform the rehearsed pieces in public concerts with the Sinfonia. This unusual notion worked very well for both sides. Howard Davis, John White and David Strange listened to the two orchestras play Janáček, Britten and Elgar, then disassembled them into sections, coached them and brought them together for a run-through at the end of each day. The three professors were just as pleased with the results as the orchestras themselves evidently were.

The Sinfonia played the first and last concerts exclusively, and gave the second half of the other three concerts. Two of our Spanish students, Iagoba Fanlo (cello) and Jorge Renteria (horn) - both of whom completed their studies this summer - were soloists. The audiences responded extremely well to the performances, breaking into applause before the final item had ended and giving a standing ovation on our first night.

Those are the bare facts of the matter. As always, the humour, camaraderie and personal experiences of an orchestra on tour only mean something to the participants and lose a lot in the re-telling. My own abiding memory is of the way our orchestra never let me forget the difficulty which our Spanish hosts encountered when they introduced me at the start of the concerts. They couldn't wrap their tongues around my name, and kept calling me Mr Peter Sellers. Suffice it to say that a good time was had by all, the Academy flag flew a lot higher in Catalonia by the time the week was over, and we were unanimous that many new friends had been made.

Our thanks are due to the Fundació "la Caixa" for their financial support and superb organisation. I cross my fingers that this was just the start of a beautiful friendship.

A Hive of Activity

June 1995 was one of the busiest months the Academy has ever known as far as performances and events are concerned. Looking back, it seems remarkable that one small educational institution should have generated so many high-profile, professional events in such a short space of time. Would the Government please note!

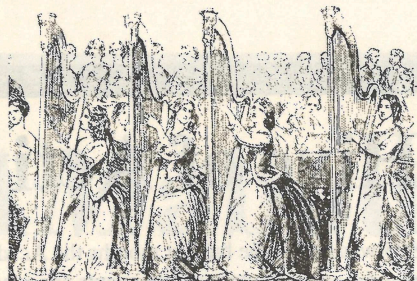
While the Sinfonia took its summer concert (2 June) "on the road" to Hopetoun House, Edinburgh and Ragley Hall, Warwickshire, under the auspices of its sponsor, the 3i Group plc, the Academy was playing host to a three-day Purcell Festival to mark the 300th anniversary of the composer's death (see report on page 22). This was preceded by the String Orchestra's summer concert, followed by the UK debut of the 22-year-old virtuoso composer/performer Jorg Widmann, a Big Band concert featuring the original music to be heard on the Jazz Faculty's new CD, a John McLeod Portrait concert, masterclasses by Bruno Giuranna and Dimitri Alexeev and the Junior Academy's 60th Birthday Concert featuring Danny Driver as soloist in Gershwin's *Rhapsody in Blue*.

However, the most extraordinary aspect of June 1995 was what we claim as a unique double, namely concerts by two Academy Symphony orchestras on the same night in two different countries. In the Duke's Hall on 23rd, a first-year symphony orchestra, trained and conducted by Heiichiro Ohyama, gave a concert in memory of Sir Thomas Armstrong HonRAM (1898-1991), Principal of the Academy 1955-68. Apart from a fine performance by Vanessa Perez of Prokofiev's Piano Concerto No 3, the concert also included two works by Delius, of whom Sir Thomas was a particular champion. Five hundred miles away, in Saarbrücken, the Academy's Symphony Orchestra was simultaneously performing the first of two concerts in the Saarland British Music Festival. With Colin Metters conducting, Lynn Harrell playing Elgar's Cello Concerto and a live broadcast on German radio, the concert was a huge success, introducing German audiences to Paul Patterson's energetic *Festivo Overture* and William Walton's magisterial Symphony No 1. At the end of the month, the Sinfonia (obviously at a loose end), performed Janáček's *The Cunning Little Vixen*, under the baton of Michael Rosewall, in the production by Mike Ashman for the London Royal Schools' Vocal Faculty in the Sir Jack Lyons Theatre. There's nothing quite like a quiet end of term ...

Peter Shellard



Academy Chairman, Mr Guy Whalley (right) with Mr Seisuke Ueshima, President of the Yamaha Corporation and Andrew Kemble (centre), Joint Managing Director of Yamaha-Kemble. Mr Ueshima had specifically asked to visit the Academy during his European tour earlier this year, to see the keyboard skills laboratory and other initiatives in which the Academy and Yamaha collaborate closely. This included a demonstration by the new Yamaha Disklavier grand piano which was linked to Sibelius 7, the new software notation system, for a performance of Ligeti's piano music. The performance was also given prominent photographic coverage in *The Times*.



HARP NEWS



The Harp Masterclass of Alice Giles on 28th March

THE HARP DEPARTMENT PRESENTED A CONCERT of solo, ensemble and chamber music for harp in the Duke's Hall on Tuesday 27th June. Works performed included *Souvenir du Nord* by John Thomas (1826-1913), who started studying the triple harp with his father and changed to the pedal harp when he came to the RAM as a student at the age of 14. He spent eight years here, studying harp, piano and composition - later becoming Professor of Harp at the Academy. He was appointed harpist to Queen Victoria and later to King Edward VII, and was harpist at the Royal Italian Opera at Covent Garden. He was also Professor of Harp at the Royal College of Music and the Guildhall School of Music. A prolific composer, his works included two operas, two cantatas, two harp concertos, some 60 works for solo harp and a symphony - Daphne Boden writes that it seems that he was the first Welshman to write one! He was responsible for bringing to light the Mozart Concerto for flute and harp, editing the first printed edition some 100 years after the work was written in 1778. When he performed the concerto in 1877, having been sent a copy of the manuscript from the Royal Library in Berlin, it was an unknown work.

Back to the present, Catrin Morris Jones played the premiere of Melanie Daiken's new work for flute, harp and string trio on 6th December 1994. This year's commission, by Paul Pellay, which will be performed this autumn term by Rachel Davies, is called *D'altri diluvi una colomba ascolto* (Third Meditation after Ungaretti) for harp, flute, clarinet and string quartet. The Academy harp ensemble will perform Adam Gorb's *Harp of Gold* at the Wigmore Hall on 16th December.

Academy receives Rugeri Cello

THE ACADEMY IS GRATEFUL TO RECEIVE from the late Pauline Dunn her Rugeri cello which is 300 years old this year and in mint condition. Its acquisition represents a major addition to our collection of prestigious instruments. Pauline Dunn was a student here and subsequently with Pablo Casals. She enjoyed a successful career as a performer and teacher until she retired in 1987. The instrument first came to Britain in 1790 when it was acquired by the Lord Mayor of London. It was subsequently owned by King George IV, who played it regularly, before it went into a private collection. Francesco Rugeri was a pupil of Nicolo Amati, whose own descendants created a family tradition in instrument-making alongside Stradivari, Amati and Guarneri.

Recent Broadcasts

JOHN WALLACE, THE ACADEMY'S ARTISTIC DIRECTOR OF BRASS (who was awarded the OBE in the recent Queen's Birthday Honours), recorded a programme for BBC Radio 3's *Music Machine* with two of his pupils on 4th May - the subject was teaching about contemporary composers.

THE MOZART CLARINET QUINTET was broadcast as a masterclass on BBC Radio 3 in July, performed by Academy students Katherine Hunka and Hannah Perowne (violins), Sandra Thompson (viola), Elizabeth Neville (cello) and Elaine Cocks (clarinet), with Simon Rowland-Jones, Head of Chamber Music at the Royal College of Music, and clarinettist David Campbell.

ATTENTION Alumni and Staff, especially those with memories of the RAM pre-1960

Rebekah Gilbert Dyson (1991-93) is currently researching the history of the Royal Academy of Music c.1900-1960 for a PhD qualification through City University. If any readers have memories from this time (or know friends and relatives who were associated with the Academy during this period), she would be most grateful to hear from you. Rebekah is particularly interested in Frederick Corder (professor of composition), his influences and teaching methods, and likewise Tobias Matthay. Also the RAM during the First and Second World Wars - what student life was like then, and Henry J. Wood and his role at the Academy. If you have any information which you think may be of help, please write directly to Rebekah at 34a Penn Road, London N7 9RE.

New Head of Woodwind

THE ACADEMY IS DELIGHTED TO ANNOUNCE the appointment of Sebastian Bell as Artistic Director of the Woodwind Faculty.

Early Brass Visit

SUSAN ADDISON, professor of sackbut, took three students - Diane Prince, Adam Woolf and Tom Hammond, together with ex-student Adrian France, to perform a concert of sackbut music, from the David Munrow Collection now based at the RAM, at the Historic Brass Society Conference in Amhurst, Massachusetts at the end of July.

St Albans Cathedral

Saturday 2nd December 7.30pm

The Symphony Orchestra has been sponsored by Laporte plc, Britain's leading specialty chemicals manufacturer, for a concert in St Albans Cathedral on the night of Saturday 2nd December at 7.30pm. Laporte plc sponsored the same orchestra in the same venue in March 1992, so this will be a most welcome return for the Academy to one of the great cathedrals in the land. It's an all-Academy show, too, inasmuch as the conductor is Paul Murphy (1988), now assistant conductor of the Birmingham Royal Ballet, and the soloist in Haydn's Trumpet Concerto is John Wallace (1972), Artistic Director of the Brass Faculty. Laporte is based in Luton and has been a great supporter of St Albans Cathedral, having donated the magnificent stained glass Rose Window in its North Transept. Proceeds from ticket sales will go towards the St Albans International Organ Festival, so if you live in the area and would like to attend, do ring the Cathedral on 01727 860780.

CHEERS!

JOHN FARNON



Standing L-R: Brian Cresswell, Bill McCue, David Goodall, John Greensmith, David Gedge, Loyal Supporter and Souhli Wadi
Seated L-R: Brian Martin, Mike Dunn, John Farnon, Neil Dodd and Frank Doolan

I arrived as a violinist at the RAM in 1957 and was soon deeply depressed by the mountainous talents that surrounded me. Ken Sillito, John Georgiadis, Sidney Mann! I had three - it turned out to be four - years ahead of me. What should I do? Was there something I could do that they couldn't?

I got myself onto the RAM Club committee, organising "Interval Cabaret Sketches" for the Academy dances. One night I had Sidney Mann walk on stage, play two bars from an open book of studies on a music stand, stop immediately, turn to the front page which said DON'T, and walk off.

"OK, so it's a violinist's joke," I protested, but they didn't listen and my I/C Entertainments services were dispensed with forthwith.

I tried the choir, but Philip Langridge was in the row behind. The old joke, "You haven't got an inferiority complex - you're just inferior" hadn't been invented then. I offered my talents to the Girls Only Drama Department, where they always needed actors to help at their end-of-year examinations. This depressed me even further, when I realised that though I could just about cope with Professor Higgins, the cuckolded husband in *Duel of Angels* was out of my league.

So I founded - maybe refounded? - the Royal Academy of Music football team. The committee, feeling guilty at the way they had treated me, and rightly so, approved the purchase of the shirts, nice old-fashioned, long-sleeved, large collared ones in red-and-white quarters and with an interesting collection of boots, socks and shorts underneath, we wore them at our first game against the RCM. Alan Loveday was due to appear but sent a deputy. The venue was Regent's Park.

George was the park-keeper there and I accept now, 40 years on, that he probably was an environmentally caring person, but his penchant for cancelling all Saturday afternoon sporting activities at the first signs of a moderately heavy dew caused us many problems in those

Saturdays in the Park with George

years.

On this day, however, the conditions were perfect. Three o'clock came, it was our kick-off, but as we lined up I noticed that our centre forward, the pianist John Higham, was smoking a cigarette. The Surgeon-General's Warning was still some years away, but I felt this wasn't quite the way to launch the RAMFC and told him so. He turned and smiled apologetically. "Sorry John. Oh - by the way - I forgot to tell you - I may have to leave early. I've got a concert in Brighton tonight and I must catch the 4.47 from Victoria."

In our third season things began to take off and we were going places - literally. In the 6th Division of the London University League there was no alternative. Every other Saturday the team would meet at Baker Street station at midday and take the tube to some far-flung field in the Home Counties, Hertfordshire even, to play at the luxurious complexes owned by Imperial or University College, King's or Goldsmith's, and we would give our all against their 6ths, 6ths, 4ths and 3rds respectively. On the alternate Saturdays, George permitting, they would come to our Subbuteo-sized pitch and shower-free hut, deep in the heart of Regent's Park.

Our team was now established, the silky skills of violinists John Greensmith, David Goodall, Edwin Dodd, Frank Doolan and yours truly and occasionally Jim McLeod and Alan Traverse, reinforced by the earthier, more solid keyboard qualities of Brian Martin, Neil Dodd, Mike Dunn, Brian Cresswell and David Gedge. Tony Randall was our only blower, double-bass player Trevor Lowe anchored the defence and, on sunnier days, composer and violinist Souhli Wadi weaved intricate Arabian spells. One remarkable feature was that, except for Jim McLeod, all the violinists were pupils of Beatrix Marr.

Then, halfway through the season we were given the weight we lacked with the arrival of Bill - now William McCue, bass-baritone and Motherwell trialist. So the sceptics among us thought, how many Scottish footballers did we know who had **not** had a trial for Motherwell? - but we were wrong. He was a great asset - in every way - and at last we had someone who could take penalties.

In 1959-60 we were the best team in Division 6. Only a bad start and a few crucial Saturday matinees - when our violinists couldn't find deputies - cost us promotion. 1960-61 was going to be our year, but we were all growing old together and our hopes faded as people started getting jobs, myself included. I needed one badly as I was getting married in the summer.

Terence Lovett suggested I try for a head of strings post in Wiltshire. I applied and they asked me to come down for an interview the following Saturday. We were playing Trinity College in the London University Cup that day so I wrote to the Headmaster saying I would be delighted to come and would arrive at 10 o'clock in Devizes but, sadly, I would have to catch the 11.25 back to London as I had an important Academy engagement that afternoon. By return came the terse reply that he didn't think 45 minutes was quite enough to establish my suitability - "credibility" had been crossed out.

So I went - I got the job - and the rest is history. But we lost 4-3!

John Farnon (1961) has recently retired from Dauntsey's School in Wiltshire.

Clicking around the Internet and wasting time into the late hours?



As well as Clifford Mould's "wine" page on the World Wide Web (see *Bush Telegraph*), music sites on the Internet include the following:

http://www.music.indiana.edu/misc/music_resources.html

Music Resources on the Internet, split into academic, non-academic, user-maintained, geographical and artist-specific sites.

<http://www.music.indiana.edu/>

The Indiana Music Department's home page with library resources - and extremely friendly librarians - can be found at this address.

<http://www.maths.ed.ac.uk/classical/>

Classical Music on the Web Virtual Library

Mail S.Nicholson@ed.ac.uk

With a guide to other sites including the *Yahoo* classical music section, IRCAM, University of Indiana and the University of Edinburgh Faculty of Music. Not quite built up yet, mostly American and divided into sections including biographies (artists, soloists, composers); organisations, on-line periodicals, music theory on-line, opera schedules on the BBC plus the BBC music programmes, as well as a computer software section and a discussion forum of usenet groups and mailing lists. The RAM is listed through this section, complete with a picture of the building, which you can download! Maintained by Francis Cox - Email to Fcox@octave.demon.co.uk

<http://diamond.idbsu.edu/gas/GaS.html>

Gilbert and Sullivan Archive home page, includes G & S organisations, events and other related Web sites

http://www.siba.fi/welcome_eng.html

Sibelius Academy home page, under development, but with excellent access to other music resources.

Various music departments, including those of the Universities of Leeds, York, Birmingham and London (Goldsmith's), are excellent sites, and provide course contents, staff biographies, events listings and pathways to other musical resources both in the UK and abroad. You can have your own musical event listed through the Leeds University Music Department site.

Researching ideas for interesting programmes?

Simon McVeigh, lecturer in music at Goldsmiths' College, University of London, and author of the most interesting book *Concert Life in London from Mozart to Haydn* (Cambridge University Press) has created a database *Calendar of London Concerts 1750-1800* which lists nearly 5000 public concerts - and this without the several hundred unadvertised concerts at the two ancient-music societies and many more at the pleasure gardens, not to speak of private concerts. Contact Simon McVeigh on 0171 919 7640/Fax 0171 919 7403.

The computerised *Register of Musical Data in London Newspapers 1660-1800* at Royal Holloway College, University of London is another database mentioned in the preface of Simon McVeigh's book. Contact Rosamond McGuinness at Royal Holloway's Music Department.

Sourcebook for Research in Music is the title of a book by Phillip D. Crabtree and Donald H. Foster, professors of musicology at the College-Conservatory of Music, University of Cincinnati, and published by the University of Indiana Press, Bloomington, USA, 1993 (ISBN 0-253-31476-3). The book contains chapters on common bibliographic terms, basic bibliographical tools for research - periodicals, dictionaries, monographs, dissertations, directories, schools of music, editions, encyclopedias, the music industry in general etc. May be ordered from the USA.

Dungeons and dragons

Composer and journalist James Doheny (1994) has yet another free book ... *All You Need to Know About the Music Business* by Donald S. Passman (UK edition), Penguin, £15, pp448

For the young professional musician there are times when the Music Business resembles nothing more than a particularly vivid role-playing game, teeming with strange creatures and situations. As you carefully move forward in search of the magic crystals (commonly known as pay-cheques), decisions will be required at every turn. Occasionally, however, it's possible to stumble across an item that increases the odds in your favour. *All you need to know about the Music Business* by Donald S. Passman is just such an item. Passman would seem to be the real life equivalent of a kindly wizard; not only a top LA. lawyer (his clients include Janet Jackson, REM etc.) and a lecturer in Music Law at the University of Southern California, but also blessed with the rare ability to impart vast amounts of useful information in a surprisingly painless way. As one of his students at USC said: "I'm here to open up the top of my head and have you pour in the music business" and with this book Passman is able to achieve it to a remarkable extent. Offering a complete survey of the business side of music, it goes from the basics (how to find a manager, an overview of industry structure), through the "ins" and "outs" of deals and royalty computations, all the way to advanced copyright concepts, touring and merchandising. Discussion of the various topics and the associated advice given is always pragmatic and comprehensive (sections particularly relevant to Britain are marked in the margins with a Union Jack), whilst being aimed at musicians rather than fellow lawyers. Not surprisingly the book has attracted glowing praise from such luminaries as Quincy Jones and David Geffen but perhaps the most telling words come from Ed Bicknell (Manager of Dire Straits and a recent visitor to the RAM): "If I'd have had this book when I started, I'd be ten times richer and I would have saved a fortune in legal fees" As they say in Middle Earth - "Before lunching with Goblins, it's wise to check what's on the menu".

• Another excellent book is *Inside the Music Business* by Tony Barrow and Julian Newby (Blueprint Publications Career Builders Guides, London, 1995. £14.99).

Interested in studying in the USA?

The Educational Advisory Service of the Fulbright Commission has announced the following new computer services in its resource centre. "College View" is an undergraduate selection package with interactive multimedia graphics and INFOZAP so that students can request information from the colleges as they use the system. The Princeton Review "Inside the SAT", interactive test preparation guide, providing strategies for improving student's scores. "Silver Platter" - an undergraduate selection package which can help students choose the universities that offer their major (10p per printout). USA College Day for potential undergraduates will be held at the American School in Loudoun Road, London NW8 on **Saturday 30th September** - the biggest fair of its kind in Europe, attracting 100 US colleges. Pre-registration is essential although there is no charge to attend. The Fulbright Commission has an annual pre-departure orientation, held in June) where experts provide information about visas, health insurance, banking, the American academic environment and cross cultural issues for all students about to study or contemplating study in the USA. A range of interesting publications is also available from 0171 404 6994.

Dirk Paterson, RAMSU President, 1994-5

represented Great Britain, along with student union representatives from the Universities of Oxford, Cambridge, Hull, the London School of Economics and Imperial College, at the World Youth Leaders Conference in Seoul, organised by the United Nations and the Republic of South Korea. The forum was very exciting - 457 delegates from 57 countries.



Dirk Paterson with the President of King-Yee University, South Korea

"I was on the commission for Society, Youth and Culture, where I spoke on Postmodernism. As a result of my input, I was asked to head the Commission and write the resolutions on religion - which was an enormous privilege.

It was NO holiday - I worked through the night twice and didn't sleep for 52 hours. After the conference I had the time to go and talk to the British Council about the Academy, and particularly the Union, where the Presidents of Hull, Imperial and myself gave presentations on Student Unions in Britain.

The political atmosphere was nothing short of breath-taking. Delegates from South Africa, the Soviet Union, Mongolia, China, South Korea, Tanzania, India to name a few, made discussions pretty tumultuous, to say the least. It was a fascinating time during which I realised just how moderate I have been (despite what the RAM may have thought!). I met several student politicians who had been arrested for their actions - kidnapping senior members of their universities was just one of the lengths my colleagues would go to in order to achieve their political goals."

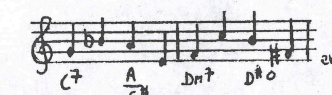
Accompanying for dance

John Hoskins (1971), who studied double bass at the RAM, reflects on life as a dance accompanist



John Hoskins pictured with his child

It was six months after completing the Performer's Course at the Academy as a first-study double bass player that I first found myself playing the piano for dance classes, in response to the sudden indisposition of the regular pianist. It involved playing part-time for children's classes in my home town of Bedford. The part-time nature of the work, about two hours each day, fitted in reasonably well with my existing teaching and playing commitments. Most of the lessons were examination syllabus ballet, requiring sight reading of the set music together with an understanding of the speeds desired. However, there were a few tap dance classes to be played for each week, and I found it expedient to accumulate a collection of show tunes or Jazz standards. This I did either from memory or else noted down in a form of musical short hand like this



and kept in a folder.

News travels quickly in the dance world, particularly in the provinces, and within months I was playing for some morning ballet classes at a full-time dance college also in the town. Here I found it best to improvise in a classical style, occasionally quoting a folk-tune or a piece of classical music where appropriate. I have since endeavoured to build up a collection of classical themes in a similar manner as the tap dance folder.

Eventually I progressed through two full-time posts, one in a stage school in Hertfordshire, the other in a small professional school in central London, before joining the Rambert Dance School near Twickenham on a temporary, part-time basis. I have now been working there four days per week for nearly eight years.

On reflection, it is noticeable that one needs to be flexible and to respond to a variety of musical demands - to sight-read, adapt an existing piece, quote or improvise - all at short notice. It is also essential to have an insight into the musical needs of the class teacher, as that relationship can be far more important than pianistic ability. Sometimes there is a genuine clash of personalities; avoidance is probably the best option.

I must confess that the Academy itself unwittingly provided me with an ideal training for this vocation. Being in the repertoire orchestra for two years, under Maurice Miles, meant that a vast amount of sight-reading was accomplished, this material also being useful for quoting or as a basis for improvisation. The individual harmony lessons I had with Douglas Hawkridge have also proved to be immensely valuable for the structure of my improvisations, and the enthusiasm and experience of my instrument teachers, John Walton, Rodney Stewart and Margaret MacDonald, provided a great reserve on which to draw.

I would advocate anyone contemplating any sort of career as a dance accompanist to consider starting as I did, playing for children's classes part-time. Not only does this serve as an apposite means of acquiring an understanding of dance classes, but it is prudent to have another source of income in these financially unstable times.

In spite of the difficulties and demands faced, there is much to be gained. In addition to having a sense of harnessing one's skills, there is ample opportunity to observe different teaching techniques with the possibility of applying or discarding these later on oneself.

For myself, while I sorely miss the companionship that can be found in an orchestral bass section, I feel that my branch of musical employment has enabled me to gain a feeling of progress and accomplishment which I would have found very hard to achieve elsewhere.



Organist **Colin Andrews** (1977) and his American wife **Janette Fishell** recently completed a second concert tour of Japan where they performed in Tokyo, Osaka and Nagoya. During the summer of 1995 they undertook a 30-concert tour of Europe including recitals at Bath Abbey and King's College, Cambridge, in Sweden, Poland and Hungary, the latter including lectures on British organ music, and the Ferencz Liszt Academy in Budapest. Whilst in the UK they made a CD recording of organ duets. In 1996 the duo will give recitals in South Africa, South America, USA, Australia, Japan, South Korea, Malaysia, France, Germany, Finland, Iceland and Italy. Colin Andrews was also a jury member at the 1995 Gdansk International Organ Competition in Poland.

Performing with Almeida Opera in July were soprano **Jill Gomez** (1963) and tenor **Niall Morris** (1990) (both in *Powder Her Face* with music by Thomas Adès and text by Philip Hensher); in *East and West* (music by Ian McQueen and text by Jonathan Moore) were soprano **Lynne Davies** (1985), mezzo **Teresa Shaw** (1990) and **Richard Suart** (1977).

Niki Antoniadis was born in Zimbabwe (formerly Rhodesia) in 1912, and was a teacher of both piano and singing. When the Royal Schools examinations began in 1948, she was probably the first teacher to send pupils and almost single-handedly promoted the Associated Board examinations in Rhodesia. At 83 years of age she is still submitting pupils for examinations. Her first student to win an Associated Board Scholarship was singer **Chrissie Andimissaris**, who attended Academy between 1953-5. Next was her son **John Antoniadis**, for piano, who won the Board Scholarship in 1956, which he took up at the age of 16. John attended the

Bush Telegraph

Thank you to all those who have contributed to this section. Keep the items coming in. For the next issue, which will be in April 1996, it would also be particularly interesting to have contributions from those who left in 1926(!), 1936, 1946, 1956, 1966, 1976 and 1986. Please put pen to paper.



John Antoniadis with his mother, Niki, and wife, Lona

RAM from 1958-61, where he studied with Harold Craxton prior to studying with Claudio Arrau in New York. At present he is senior lecturer in piano at the University of Stellenbosch, South Africa. In July 1995 he presented a lecture recital at the EPTA International Conference. (Niki Antoniadis had a third scholarship winner, pianist Rita Vosloo who went to the RCM). John's student **Susannah Louw** won a Board Scholarship for piano and was at the Academy from 1975-76, studying with Alexander Kelly. **Lona Antoniadis** (wife of John) studied with Sidney Griller and is presently lecturer in violin at the University of Stellenbosch. In 1987 her student **Nicoline Hech** won a Board scholarship to the RAM (unfortunately she was not able to take up the place). Another student, **Marina Wilson**, has won a Board Scholarship and will be studying with Jean Harvey from September 1995.

Congratulations on her 80th birthday to **Oriole Faram Aitchison** (1935), born in New Zealand and now living in Halifax,



Oriole Faram Aitchison

Canada. Oriole, who studied with Frederick Moore, William Murdock and Harold Craxton, married her Canadian husband Jim, whom she met at a Victoria League dance for overseas students in London in 1934. He became leader of the Nova Scotia New Democratic Party and ran for Parliament. Many of Oriole's students have won medals, prizes and scholarships and have gone on to further study, one to the RAM, others to Juilliard, McGill and other leading music schools.

Tenor **James Barrett** (1993) sang the roles of Pinkerton (*Madame Butterfly*) with English Festival Opera, Alfredo (*La Traviata*) with First Act Opera in Hong Kong and, at the end of August, the role of the Duke in *Rigoletto* with Mid-Wales Opera.

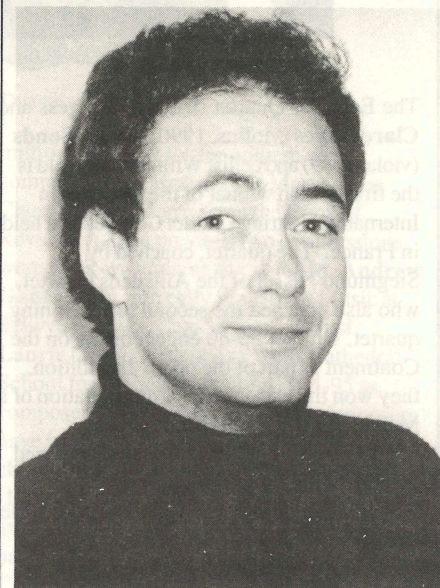
Guitarist **Antigoni Goni** (1992) writes from New York with news that she has won third prize in the Stotsenberg International Guitar Competition held at the University of Southern California in May. Antigoni has been appointed head of the new guitar department at the Juilliard Pre-College. Starting in September, talented young guitarists between 10-18 years will be able to take guitar lessons as well as attend classes in theory, harmony, chamber music and choir singing. She is also involved in two professional duos - "Little Fix" is a flute and guitar duo with her friend Sophie Deshayes, whom she met during her residency at Banff last fall. They have performed in Canada, Greece and France, and Germany is due for a visit in October. Antigoni will perform the Madrigal Concerto by Rodrigo at the Moscow Conservatory in December with Kevin Gallagher, her guitar duo partner.

Vivien Goodman (née Birch, 1976) writes: "Just over two years ago Musicmakers, my work with preschool music, was the subject of the Newsletter's *A Day in the Life* feature. The item was read by **Alan** (1974)

and Kathy (née Sweeney) **Owen**, who, together with Alan Hewson, are responsible for children's music at the University of Wales Arts Centre at Aberystwyth. They are strongly committed to pre-school music and, despite our being on opposite sides of Wales, I was contacted by them first to give a one-off performance for the very young on National Music Day 1993, and from September of that year to give fortnightly workshops during term time. We have now been going for two years and, while it is sad to lose some young musicmakers to infant or nursery school, their numbers quickly seem to be replenished by young brothers and sisters or friends through kind recommendation and word-of-mouth. At one point last year I was doing three hour-long classes on the hour, one after the other, as a nursery school wanted an entire class accommodated in its lunch-hour! While I am performing at the Arts Centre, my husband Roger is "having a day at the seaside" with our younger son, Kenneth, who was born just before Christmas 1994. Although the drive from our home in Berwyn to Aberystwyth is over 70 miles, we travel through some of the most breathtaking scenery in Wales as well as having a choice of routes between a high mountain road, when the skies are clear and the roads are dry, and a lower valley road, when rain or snow threatens. Although I had already established weekly workshops in Oswestry and one-off party and "special occasion" entertainment in Cheshire, Shropshire and North Wales, my excursions to Aberystwyth would not have come about without the RAM Newsletter as catalyst - and who knows in what direction I may be heading next as a result of this update! Already this year I am appearing at a musical fun day in Wrexham and am looking for openings in Chester. As a general note, Musicmakers offers colourful value-for-money musical experience and entertainment, designed specifically for both pre-school children and infants, conceived and conveyed with enthusiasm and expertise. Ideal for parties (3, 4 and 5-year-olds), playgroups and infant school "special events", it provides an engaging and enjoyable entertainment, full of music and songs, many of which youngsters know and love." Contact Vivien on 01978 861597.

Counter tenor **Ricard Bordas** (1993), holder of the Shinn Fellowship for 1993-4, has had an exciting and busy schedule. Recent performances have included *Carmina Burana* at La Scala, Milan, with Riccardo Muti and the orchestra and chorus of La Scala, broadcast for Tele Quattro; a second performance and broadcast with the Orchester der Deutschen Oper Berlin at the Granada summer festival, conducted by Rafael Frühbeck de Burgos; Bach's *Magnificat* at the Barbican Hall conducted

by Harry Christophers and the *St Matthew Passion* at the Royal Albert Hall conducted by Joshua Rifkin. Ricard has also recorded for CD Blow's *Ode on the Death of Mr Henry Purcell* with his former teacher, Charles Brett, and future engagements include a tour of Mexico singing Purcell's *Dido and Aeneas* and several recitals, *L'Incoronazione di Poppea* (Monteverdi) for Netherlands Opera in Amsterdam in 1996, plus several recitals and oratorio performances around Europe, as well as concerts with his group Camerata Hispánica performing Spanish Baroque music throughout Europe.



Counter-tenor Ricard Bordas

Violist **Sarah-Jane Bradley** (1992) writes that the Leopold Trio (**Sarah-Jane, Marianne Thorsen** (violin, 1994) and **Kate Gould** (cello, 1994), who featured in the April Newsletter, have since been selected for the 1995 Portobello Concert Series, have been offered a residency at the Britten-Pears School at Aldeburgh next March, have been taken on for representation by the Young Concert Artists Trust, and are 1995-6 Leverhulme Fellows in Chamber Music. They also won the Ensemble Section in the 1995 Royal Over-Seas League Music Competition, leading to recitals for Classic FM and at the Queen Elizabeth Hall in June. On 10th June the trio gave a live broadcast on BBC Radio 3 from the Wigmore Hall as part of the "Concert Hall" series. Sarah Jane, with pianist **Jordi Masó** (1992), recently won two competitions for piano duos in Barcelona, Spain: VI Concors per a la Promoció de Joves Interprets, Capellades, 1995 and IV Podiums per a Grups de Cambra, Sant Joan de Vilatorrada, 1995, leading to two major concert tours of Spain in 1996. The duo gave a recital on 1st June at St John's, Smith Square sponsored the the Spanish Embassy, the Hinrichsen Foundation and the Trevor Snod Memorial Trust.

Rhodri Britton (1986) takes up the position of Director of Studies (with responsibility for the singing ensemble) at the Opera in Lucerne, in August.

Congratulations to **Colm Carey** (RAM Meaker Fellow 1994-95) who has won the prestigious and valuable Julian Isserlis Scholarship for study abroad for two years. This is the first time that the award has been made to an organist.

Pianist **Neil Cooney** (1991), winner of several awards including the Anna Instone Award and the Lombard & Ulster Prize, has given recent London recitals at St James's Church, Piccadilly, Regent Hall and Conway Hall.

Elizabeth Foulds (née Corp, 1978) write with news that she taught music in schools in Derbyshire, Kuwait and Buckinghamshire prior to moving to Lancashire in 1987. She then taught piano at Stonyhurst College but is now moving to Westminster where her husband, Charles, is taking over the Headship of the Cathedral Choir School this September.

In February this year baritone **Geoffrey Dolton** (1982) sang the role of Silvano in *Un Ballo in Maschera* at the Hong Kong Festival with Josephine Barstow as Amelia and Giacomo Aragall as King Gustavo, and found the chorus master to be none other than Gordon Kember, who conducted the RAM's performances of Donizetti's *Belisario* back in 1980/81. Also, the bass singing Count Horn had recently left the Conservatorium in Brisbane, where he was taught by Anna Sweeney, "the wonderful movement teacher from the RAM during the 70s and 80s", writes Geoffrey.



Bethan Dudley

Soprano **Bethan Dudley**'s (1990) roles for 1994-95 have included Berta (*Il Barbiere di Siviglia*), Frasquita (*Carmen*) and the First Lady (*Magic Flute*) for Operavox Animations S4C; the tile role in *Agrappina* for Oxford Early Opera in New York;

Fiordiligi (*Così fan tutte*) and Euridice (*Orfeo e Euridice*) for English Touring Opera and Ginevra (*Ariodante*) and Countess Almaviva (*Figaro*) for Welsh National Opera.

Jesús Echeverría (1990) conducted the National Orchestra of Russia in a tour of Spain, celebrating the centenary of Carl Orff's birth with a performance of *Carmina Burana*. The programme also included a premiere of Jesús's own latest work for orchestra, *Elegia*, which will be recorded shortly.

The Eden/Stell Guitar Duo - **Mark Eden** and **Christopher Stell** (1994), who were awarded the Principal's Prize at Graduation last year - participated in the Prussia Cove Guitar Seminar in July 1995 and auditioned successfully for the *Live Music Now!* scheme. Their CD recording of two works by Stephen Dodgson - *Promenade I* and *Follow the Star* - is due for release, and this summer the duo performed at the Warwick and Chichester Festivals. Forthcoming engagements include a recital for the Hertford Music Society, a concert in Bath, a performance of the Haydn Concerto in Southampton and an RAM Prizewinners' concert in the Academy on 25th October.

Paul M. Ellison (1978) continues as director of music and organist at San Francisco's historic Church of the Advent of Christ the King. He has an active recital career, recently playing on the Second Sunday Series at St Mark's Episcopal Church, Berkeley, to much acclaim. Paul is also sub-dean of the San Francisco/Bay Area Chapter of the American Guild of Organists, with responsibility for the 1995/96 program, which will include recitals by Thomas Murray and Marilyn Keisar, a workshop/evening by John Bertalot and a lecture/recital by Dr John Butt.



The Emperor Quartet
Violinists Martin Burgess, Clare Hayes,
cellist William Schofield
and Fiona Bonds (viola)

The Emperor Quartet (**Martin Burgess** and **Clare Hayes** (violins, 1990), **Fiona Bonds** (viola, 1989) and cellist William Schofield is the first British winner of the 18th Evian International String Quartet Competition held in France. The quartet, coached by Siegmund Nissel of the Amadeus Quartet, who also coached the second prizewinning quartet, will get 50-60 engagements on the Continent as part of the prize. In addition, they won the prize for best interpretation of a Mozart Quartet, a prize for the best interpretation of the specially commissioned quartet by the Bulgarian composer Boucourechlier and a prize to make a CD (le Prix de la Fondation Mécécérat Musicale). Thirteen ensembles from ten countries competed. Future plans include concerts in the Edinburgh, Cheltenham, Harrogate, and Brighton Festivals, BBC broadcasts and Wigmore Hall recitals in July and December.

Susanna Fisher was a Junior Exhibitioner at the RAM from 1974-9 and a full-time cello student from 1979-4, studying with Lily Philips and David Strange. She has been a member of the Liège Philharmonic Orchestra in Belgium for over nine years and has toured the USA and Japan with the orchestra. She has also given solo recitals and performed concertos with Belgian orchestras.

At the South Bank Centre in May, the European Soloists' Ensemble gave a lunchtime recital in the Purcell Room. Members of the Ensemble are Dimitri Ashkenazy (clarinet), **Annelies Terry** (cello, 1991), Christina Bianchi (harp), **Lorna McGhee** (flute, 1993), **Alan Brind** (violin, 1991), Laurent Quenelle (violin) and **Fiona Bonds** (viola, 1989). **Kevin Elliott** (1989) performed the Mozart Horn Concerto No 2 with the London Soloists Chamber Orchestra, soprano **Felicity Lott** (1973) and baritone **David Wilson-Johnson** (1976) took part in a performance of the Bach *B minor Mass* with the London Philharmonic Orchestra conducted by Frans Welser-Most, cellist **Philip Sheppard** (1992)



The Eden-Stell Guitar Duo - Mark Eden and Christopher Stell

and pianist **Aaron Shorr** (1989) performed a programme entitled *Confessions of an Opium Eater* in the Purcell Room (works by Vincent d'Indy, Saint-Saëns, Caplet, Lekeu); organist **Christopher Bowers-Broadbent** (1966) and violinist **Gustav Clarkson** (1975) performed with the Hilliard Ensemble in Arvo Part's *Passio*. Professor of singing Kenneth Bowen conducted a performance of Brahms' *German Requiem* and Dvorak's *Te Deum* with the London Welsh Chorale and Marylebone Sinfonia and soprano **Carolyn Foulkes** (1992), violinist **Andrew Manze** (1987) performed with The Cambridge Musick a programme entitled *The Matchless Man*, a tribute to Henry Purcell with works by Purcell, Locke and Blow. The Kreutzer Quartet (**Peter Sheppard** (1989), David Le Page, **Esther Geldard** and **Philip Sheppard** (both 1992) presented *The Chamber*, featuring three British premieres, a group of their own works, and another by Tchaikovsky. **Robert Max** (1987), as musical director of the Zemel Choir, conducted the choir in a programme including the *Chichester Psalms* by Bernstein and a commission by Zemel's former conductor, **Malcolm Singer** (1968), to celebrate the Choir's 40th anniversary. **Bramwell Tovey** (1975) conducted the London Philharmonic's Family Concert, and **Malcolm Fletcher** (1979) conducted orchestras, bands, dancers and choirs from Bexley Music Centre with massed choirs from the Borough's Schools. Mezzo soprano **Jean Rigby** (1981) and soprano **Susan Bullock** (1983) sang in a performance of Mendelssohn's *Elijah* with the Bach Choir conducted by Sir David Willcocks, and **Mark Shanahan** (1985) conducted violinist Tasmin Little in a programme which included Richard Strauss's *Ein Heldenleben*.

During the 1995-6 season at the Royal Opera House, **Felicity Lott** sings the role of the Countess in *Le nozze di Figaro*, **Christopher Ventris** (1988) the roles of Nunzio, Soldato and Coro and **David Wilson-Johnson** the Consigliero in



The Coull Quartet

Alexander Goehr's new opera *Arianna*, Christopher Ventris the role of Jack in *The Midsummer Marriage* (Tippett), **Philip Langridge** (1963) Jupiter in Handel's *Semele*, **Gillian Knight** (1959) Annina in *La Traviata*, and the Fortune-teller in *Arabella*, **Peter Bröder** (1984) Pedrillo in *Die Entführung aus dem Serail*, **Claire Powell** (1976) the title role in Opera North's production of *The Duenna* and **Mark Wigglesworth** (1989) conducts the Welsh National Opera's production of *The Rake's Progress*, both at the ROH.

The Coull Quartet, who left in 1976-7 (whose members include **Roger Coull** and **Philip Gallaway** (violins) and **David Curtis** (viola), celebrated its 21st Anniversary with a Wigmore Hall series in June, which included specially commissioned works by **Nicholas Maw** (1958), David Matthews and Michael Blake Watkins. In September they will be taking part in another P & O Classical Music Cruise, hosted by Richard Baker. The quartet's latest recording is of Haydn's Opus 33 Quartets on the CRD label.

Conductor **David Giménez** (1994) performed with José Carreras and the English Chamber Orchestra at Hampton Court Palace Festival in June. David's 1995 engagements include a new production of *Carmen* with the Budapest Opera Company in Stuttgart, a tour of Japan with José Carreras and a new recording of opera arias and duets featuring Montserrat Caballé and her daughter Montserrat Martí.

A new anthem, *Michael and All Angels* commissioned from composer **Adam Gorb** (1993) with funds from the Friends of St Marylebone Music, will be given its first performance on 1st October at St Marylebone Parish Church, the third annual commission undertaken by the Church. Plans are afoot to give the collection taken at the service to the Royal School of Church Music, who are currently appealing for £1.5

million. The text for the anthem was compiled by the Rector of St Marylebone Church, John Chater, from the Book of Revelation. The previous two commissions were from ex-students of the RAM, **Andrew Gant** (1993), currently director of Music at Selwyn College, Cambridge) and **Susi Laurie** (1994), attached to Wells Cathedral School for the academic year 1994-95 as composer-in-residence). All three composers have been greatly encouraged by the church's musical director, **Peter Barley** (1992), to write for choir, organ and another instrument, and Adam's piece will include a part for French horn, to be played by student **Catherine Rattray**. 1995 is proving a refreshingly busy year for Adam Gorb, with several new works including *Liebeslied* for Violin and Harp which was performed by **Kenneth Sillito** (1960) and **Skaila Kanga** (1966) at Whitstable Music Club on 17th June, *Kol Simcha* for Klezmer (traditional Jewish folk) Ensemble in a joint venture with London Musici and the Rambert Dance Company, premiered at St John's Smith Square and conducted by **Mark Stephenson** (1980) on 12th July (which received excellent reviews in the press), *Bermuda Triangle* written for the Northampton Schools Wind Ensemble at the Royal Northern College of Music on 28th October. Another piece for wind ensemble, *Scenes from Bruegel*, written in 1994, was broadcast on BBC Radio 3 and an earlier work, *Prelude, Interlude and Postlude* for piano solo won the Purcell Composition Prize and was performed at St John's, Smith Square by **Philip Mead** (1971) on 3rd June.

A CD entitled *Mainly 19th Century* featuring the Brecon Cathedral Choir directed by **David Gedge** (1962) with organist **Hazel Gedge** (née Davies, 1962) and bass-baritone **Nicholas Gedge** (1994) has been released on the Welsh label, Sain (01286 831111 or fax for further information on 01286 831497). The recording includes works by Christopher

Knott, Joseph Pring, Ouseley, A H Mann, John Goss and Samuel Wesley. Hazel is assistant organist at Brecon and was assistant organist at Holy Trinity, Brompton prior to marrying David. She has also accompanied the Cathedral Choir on Decca recordings and for BBC Radio. Nicholas was awarded the Queen's Commendation for Excellence when he left the RAM in 1994.

Matthew Greenall (1985), director of The Elysian Singers of London, conducted them in a concert of works by Josquin des Prés, John Tavener, Andrew Hugill, Michael Finnissy and Geoffrey Burgon at St Luke's Chelsea in July.

Performing with the Royal Philharmonic Concert Orchestra in the National Trust's Choral Spectacular with Fireworks at Petworth Park on 23rd June were **Joseph Cooper** (percussion, 1994), **Rod Elms** (piano and organ, 1973) **Dominic Seldis** (double bass, 1992), professors **Derek Taylor** (horn) and **Richard Addison** (clarinet) and **Rebecca Munday** (bassoon 1994).

Gilbert and Sullivan's *Iolanthe* was performed by the London Philharmonic Orchestra and Choir at the Royal Festival Hall in April, conducted by Roger Norrington. **Richard Suart** (1977) brought the house down with his performance as the Lord Chancellor, and in the orchestra were violinists **Tina Gruenberg** (1981), **Fiona Higham** (1979), **Eleanor St George** (1949) and **Gillian Habgood** (1955), **Stephen Gorringe** (1972, viola), cellists **Santiago Sabino Carvalho** (1969) and **Catherine Wilmers** (1974), horns **Richard Bissell** (1981) and **Gareth Mollison** (1977) and **Adrian Bending** (1993, percussion).

Adrian Goss (tenor, 1977), currently director of music at Caterham School, directed a performance of Haydn's Creation during March in which Academy students **Emma Bell** (soprano), **Mark Bradbury** and **Andrew Foster** (bass) took the solo roles. In May he directed a contemporary music workshop and subsequent performances of **Paul Patterson's Rebecca**. In addition to his work at the school, he was again invited to adjudicate at the National Festival of Music for Youth, and is busy fulfilling recital and concert engagements nationwide.

The Reverend **Kevin Goss** (1977) has continued to pursue a busy career with freelance engagements as an organ recitalist and concerto soloist, often appearing as an accompanist with his twin brother, **Adrian**. Kevin has held the post of assistant director of music at Ardingly College, Sussex, since 1979. In addition to his performing, teaching and composing, he is also an examiner for the

Guildhall School of Music and Drama. Ordained deacon in July 1992, he was ordained priest the following year and presently combines his professional work as a musician with that of assistant chaplain at Ardingly.

Composer **Eddie Gregson** (1967) celebrated his 50th birthday in July: **Richard Rodney Bennett** (1956) will celebrate his 60th next year.

The Hand/Dupré guitar duo (**Richard Hand** (1984) and **Tom Dupré** (1982) premiered a new work by **Judith Bingham** (1973) on their South West Arts tour. During their tour of Holland and Belgium they gave the first performance of Wilfred Joseph's *Sonata for Two Guitars* in The Hague, and also a live radio broadcast.

Roger Harrison (1977) and **Penny Roberts** (1983) were married in 1990 and are living in Berkhamstead.

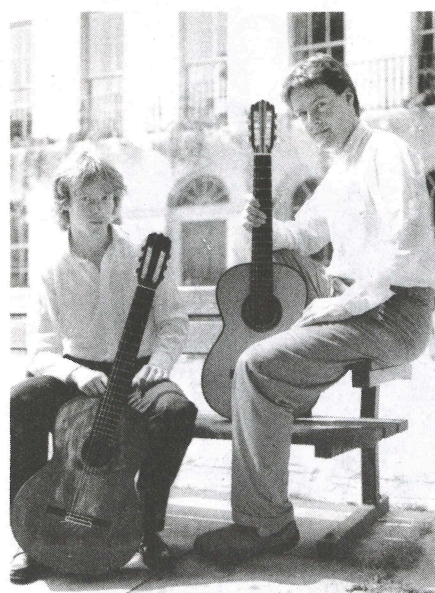
Lesley Hatfield (1986) has been appointed leader of the Ulster Orchestra, and will take up this post in October 1995. She intends to continue chamber music and solo commitments in London as before, including with the Gaudier and Composers' Ensembles.

Christine Head (1984) is living and working in Cambridge where she teaches piano at St John's and King's College Schools and at the Perse School. As well as accompanying and playing chamber music, she performs violin and piano duos with her sister **Rosemary** (1986), who teaches violin and takes a prominent part in East Anglian orchestras. She is leader of the Cambridge Sinfonia and of Mari Markus Gornu's Cambridge Touring Orchestra, which has just undertaken a series of UK concerts.

During the Cardiff International Singer of the World Competition, the pianists were **Ingrid Surgenor** (1969) and **Phillip Thomas** (1978), and commentary was given by pianist **Iain Burnside** (1979), who is also to be heard frequently as a presenter and broadcaster on BBC Radio 3.

Ian Head (1983) is currently Group Manager for a leading investment company and was guest conductor for the West Gallery Music Association workshop in Ironbridge on 14th and 15th May.

Since leaving the RAM in 1985, **Aisling Heneghan** has obtained a degree in psychology from Birkbeck College and a Master's Degree in child development from the Institute of Education. She married Thomas Greally, an Irish psychologist, and their daughter Kristina was born in January



The Hand-Dupré Guitar Duo
Richard Hand and Tom Dupré

1994. Major music engagements include a series of five recitals in Moscow and the complete 48 Preludes and Fugues of J S Bach on harpsichord in Trinity College, Dublin. Aisling currently has a flourishing piano teaching practice in Pinner.

Andrea Hess (1974) is probably best known as principal cellist and founder member of The Raphael Ensemble. They have recently recorded their eighth CD on Hyperion (Brahms quintets) and are preparing for an Edinburgh Festival concert, three concerts in Greece and a coast-to-coast tour of the USA. Andrea is also passionately involved in film and theatre and can be identified on several film and TV soundtracks (recently *Wycliffe* and *The Buccaneers*). She has appeared on stage in several theatre productions and has just completed a project for the Royal National Theatre where she composed the music for, and appeared on stage in, Arthur Miller's award-winning play *Broken Glass*, which transferred to the West End and later played a major tour of British regional theatres. Andrea was also invited to Israel to write for the Cameri Theatre's production of *Broken Glass*. She believes that serious musicians can learn a great deal about communicating with an audience from working with drama at its creative best, especially if they have aspirations in the field of chamber music. She is also organiser of the Glenilla Arts Foundation, based in Belsize Park, which hosts a series of concerts with both well-known and young artists.

Jeffrey John Howard (1991) recently worked on a baroque performance of Handel's *Messiah* with the Orchestra of the Age of Enlightenment in Swansea. He is also pianist and organist on a CD of hymns recorded by Cambrensis, the South Wales Baptist Choir. The recording company was

Kingsway International, and John did most of the arranging and orchestrating. He is vocal coach at the Welsh College of Music and Drama and continues to freelance as a pianist and organist in the Cardiff area.

Ian Hughes (1979) is currently composing the music for a 13-part animation series called *Mouse and Mole*, featuring the voices of Alan Bennett and Richard Briers; for an animation film called *Arion and the Dolphin* written by Vikram Seth; and later this year will compose the music for a two-hour film version of *Poldark* to be screened at Christmas. Earlier this year Ian recorded an album of music written for the glass harmonica (a two-octave chromatic set of Bohemian crystal wine glasses) featuring the talents of Alasdair Malloy, principal percussionist of the BBC Concert Orchestra and leading exponent of the instrument. During the summer Ian conducted a new musical production at the Watermill Theatre in Newbury - *Laura*, by Michael Heath, based on the story of *Tosca*.



Terry Johns
(Photo Alasdair Reynolds)

Terry Johns (1965) has issued a CD entitled *Classic and Romantic* featuring music for horn and piano. Included are sonatas by Beethoven and Hindemith, the Saint-Saëns *Romans* and transcriptions of songs by Gershwin, Weill and Van Heusen. Also included is Terry's own latest composition *Holland Park*. The CD is released by Divine Art records, a new label with the motto of "Distinctively Different". Available in shops or direct from Divine Art at 31 Beach Road, South Shields, Tyne and Wear, NE33 2QX (Fax 0191 455 2954/Tel 0191 4561837. Catalogue No 2-4102). Terry studied horn with Barry Tuckwell at the RAM, and also composition and keyboard harmony with Manuel Frankel. He joined the London Mozart Players on graduation, and a rare ability to play jazz on the horn brought many engagements with Graham Collier, Herman Wilson and Tubby Hayes. In 1966

he joined the Royal Philharmonic Orchestra where he remained for nine years. He became in great demand in London's film and recording studios and his playing may be heard on many film soundtracks, among them *Fiddler on the Roof*, *A Bridge Too Far* and *Battle of Britain*. In 1980 he joined the London Symphony Orchestra and also performed on film scores such as *Raiders of the Lost Ark*, *Superman* and *The Return of the Jedi*. Terry now lives in Edinburgh where he is very active in the busy Scottish musical scene whilst composing and travelling to London for recordings.

Aled Jones (1992) has recently opened in the lead role in the production of *Joseph and His Amazing Technicolour Dreamcoat* at Blackpool. Aled has completed his recent BBC Radio 3 series *Curtain Up*, in which he provided introductions to operas prior to their transmission.

Catrin Morris Jones completed her postgraduate harp studies with Skaila Kanga at the RAM in 1994. Last summer she was the only British musician to audition successfully for a place in the Schleswig-Holstein Festival Orchestra, with whom she toured Germany, Spain, Austria, Italy and Denmark, working with conductors such as Sir Georg Solti and Valery Gergiev. She has been busy for the past year working with many opera and ballet companies and orchestras.

Peter Katin (1949) was awarded an Honorary Doctorate by De Montfort University in November 1994. He has become President of the Surrey Sinfonietta, with whom he will be giving all-Mozart concerts at Fairfield Halls on 22nd September and the Queen Elizabeth Hall on 24th September. The programme will consist of *Eine kleine Nachtmusik*, the Concertos K488 and 467, and the Haffner Symphony, and Peter will both play and conduct the entire programme. His discography now includes the complete Chopin Waltzes, Polonaises, Nocturnes and Impromptus, Grieg's Lyric Pieces and the Mozart Sonatas, and recordings for Athene on a Clementi square piano of 1832.

It was delightful to hear from **Sookyoung Kim** (1993) who writes from Seoul with news that she performed a two-piano concert with the Korean Symphony Orchestra at KBS Hall on 10th May. She is also teaching piano students at the Catholic University.

Cedric King Palmer (1935) has written a musical version (with Helen Tasker Shaw) of Francis of Assisi, which was performed at St Mellitus Church, Hanwell and at Pinner Parish Church. His children's musical version of *The Snow Queen* (pub.

Weinberger) has had many performances in the UK, USA, South Africa, Norway and elsewhere, and his book, *Music* (Hodder and Stoughton) is shortly to be published in China.

Maltese violinist **Carmine Lauri** (1993) made his solo debut in Prague during the Easter Festival, with pianist **Lucia Micallef** (1984), performing a programme which included Schubert's *Rondo Brillante* in B minor, Grieg's *Sonata in F* and Ravel's *Tzigane*. Carmine, who performed Bach's *A minor concerto* in London in June, also works regularly with pianist **Simon Hester** (1989), with whom he has released his first CD called *Bravura*.

Chopin exponent **Angela Lear** (1971) has devoted over 20 years to a detailed study of the original autograph manuscripts of the incomparable "Poet of the Piano" in a quest to produce performances which are as close as possible to the composer's intentions. Angela has played throughout the world, and regularly receives invitations to perform Chopin at Polish Festivals - in the autumn she is to play at Sandomierz and, at the invitation of The Chopin Society of Warsaw, at Chopin's birthplace, Zelazowa Wola. This is a rare privilege for a British artist, and her recently issued CD, *The Original Chopin* (on the APR label APR5551 and distributed by Harmonia Mundi in the UK), has received critical acclaim from leading Chopin experts throughout the world. On 4th August she gave a concert in St Martin-in-the-Fields entitled *Popular Chopin by Candlelight*.

Victoria Locock (1975) has married Burton-upon-Trent GP Marek Trelinski and moved to Staffordshire, where she is continuing to work as a freelance accompanist, coach and piano teacher.

Composer **Eddie McGuire** (1970) had a May premiere at the RAM when student **Colin Currie** performed his *Prelude 15 for Marimba* in his Duke's Hall recital.

Kevin McLean-Mair (1986), now studying with Valerie Masterson and Geoffrey Mitchell, had a busy and successful 1994-5 season. In addition to oratorio engagements in the Netherlands, Oxford, Lincoln, London and Derby, he made his operatic debut in *La Cenerentola* with Garsington Festival Opera. Newly represented by Helen Sykes Management and CDI, he is looking forward to an increasingly busy time in the future.

Cellist **Susanna Malkki** (1994) won fifth prize at the International Scheveningen Cello Competition in the Netherlands in March, and has been working as principal cello with the Gothenburg Symphony Orchestra in Sweden. In September she will

begin her conducting studies in the conducting class at the Sibelius Academy in Helsinki.

Anne Marsden Thomas (1974) will be spending three weeks in the USA during September in a tour which includes organ recitals in both Yale and Harvard Universities, plus teaching and recital engagements in and around the Boston area.

This year the Vanburgh Quartet (**Gregory Ellis** and **Elizabeth Charleston**, violins, **Simon Aspell**, viola and **Christopher Marwood**, cello - 1983 & 1984 leavers) celebrates the 10th anniversary of its formation at the RAM; it was only a matter of months afterwards that the group moved to Cork to take up its appointment as Resident Quartet to Radio Telefis Eireann, Ireland's national broadcasting service, and also, subsequently, to University College, Cork. Two years later, in 1988, they won the Portsmouth (now London) International String Quartet Competition, and their career has flourished ever since with around 90 concerts each year taking them to at least 16 countries around the world; in their first ten years they will have given nearly 700 concerts, 320 of them in the UK. This year includes debut tours of the USA, Canada and Japan, as well as return visits to Finland, France, Holland, Italy and Sweden. It has also brought the release of their sixth CD, of Dohnányi's two piano quintets (with Martin Roscoe), which joins recordings of works by Haydn, Schubert, Janáček, Dvorák, Robert Simpson and several fine Irish composers. As a centrepiece to this anniversary year, the Quartet has commissioned a new string quartet from **Michael Berkeley** (1970), and they will premiere it in their Birthday Concert at the Wigmore Hall on Wednesday 11th October. The programme will also include Beethoven Op 127. On the actual 10th anniversary of their first concert, 25th October, they will broadcast a live lunchtime concert from Pebble Mill on BBC Radio 3, including the Berkeley quartet and Beethoven Op 95. During this year the Quartet will be performing the complete Beethoven cycle at venues including Conway Hall, London. Looking further ahead, the Quartet will launch the West Cork Chamber Music Festival in 1996, where from 23-29 June they will be joined by pianists Barry Douglas and Philippe Cassard, violinist Anthony Marwood, cellist Robert Cohen, soprano Véronique Dietschy, clarinettist Romain Guyot and the Parisii String Quartet for a week of concerts in the stunning setting of Bantry House. A great opportunity to combine a holiday in the West of Ireland with what promises to be an exciting musical feast! Further details from The Administrator, West Cork 96, Coomkeen, Durrus, Co. Cork, Ireland, or fax to +353 21 893027.

Jordi Masó (1992) writes from Granollers in Spain that his recording of the Robert Gerhard piano music (recorded in September 1993) will be released in the autumn by the international label, Marco-Polo. In June he performed Bartók's two-pianos sonata in Portugal with pianist **José-Maria Parra** (1992), and percussionists Mark Lutz and Fede Giberga. He also toured Spain with performances of Howard Ferguson's concerto for piano and strings with works by Brotons, recorded with the Leopold String Trio.

Cellist **Richard May** (1989) has returned from giving a second series of recitals in Salzburg. As winner of the 1994 National Federation of Music Societies Young Artist Award, he will perform extensively throughout Great Britain during the next year as a recitalist and concerto soloist. Richard is also cellist of the Angell Piano Trio, who have recently appeared at the Snape Proms and Vale of Glamorgan Festival, with future appearances in London, Jamaica, Germany and Canada.

Ronald Meachen (1950) has developed what he believes to be a new and comprehensive approach to the piano, involving both mental and physical aspects of playing, but with the emphasis more on the mental. He is interested in trying to help any pianist with apparently intractable difficulties connected with playing. Please telephone 01702 73852.

Violinist **Susanna Menta** (1992) is currently playing with the Orchestra della Toscana in Florence, and has been on tour with them to Japan and Germany. She also works as a freelance for the Orchestra Comunale di Firenze and del Maggio Musicale Fiorentino.



Richard May
(Photo: Hanya Chlala)

Jean Middlemiss (1946) writes: "The British Suzuki Institute presented a recital by young musicians who were formerly students of Suzuki teachers and who are now at the start of their careers as professional



The Musicke Company
Charles Humphries, Philippa Hyde, Helen Rogers and Jennifer Janse
(Photo: Hanya Chlala)

musicians. It is hoped to make this an annual event with proceeds going towards a scholarship for teacher training. There is a huge demand from parents for more trained teachers throughout the country. Former RAM student **Felicity Lipman** (1973), having studied in Japan with Dr Shinichi Suzuki, was asked by him to establish teacher training in Europe and in 1977 the British Suzuki Institute was formed. Details of their part-time courses can be obtained from the Administrator, 39 High Street, Wheathampstead, Herts, AL4 8BB (tel 015 8283 2424). The three young musicians who took part in the recital were Adam Chalabi (violin), Rosie Biss (cello) and **Marianne Thorsen** (1994, violin). All three performers gave great pleasure and the Duke's Hall was much appreciated as a fine venue."

Congratulations to **Rafael Mira** (1994), who was appointed co-principal horn of the Orquesta Sinfónica de Sevilla in May 1995.

After leaving the RAM, **Clifford Mould** (1966) sang with various cathedral choirs including Guildford and St Paul's and with the Monteverdi Choir. Eleven of his recordings with the choir have received international awards. He was also tenor soloist with the Praetorius Consort (director Christopher Ball) prior to retiring from professional singing in 1990. His last concert was in La Scala, Milan. He now teaches at the University of Greenwich and his current passions are his horse and wine. Clifford has started the Internet's first electronic wine magazine - do "visit" him on <http://www.limitless.co.uk/wine.dine> or Fax 0181 390 0099.

Andrew Morris (1970) is to be the next President of the Music Masters' and

Mistresses' Association. He is the fourth Royal Academician to be MMA President since the late 1940s (after **E J Amos**, **James Peschek** and **William Llewellyn**). Prior to his appointment to Bedford School, where he has been director of music since 1979, he was organist and director of music at St Bartholomew-the-Great, Smithfield, where he founded the St Bartholomew's Festivals. He is currently honorary treasurer and a member of the committee of management of the Park Lane Group, which he has been closely associated with since 1988. He examines for the Associated Board and taught for a short time at the Junior Academy. In July 1995 he became a Liveryman of the Worshipful Company of Musicians, and in January 1996 he will begin as Schoolteacher Fellow Commoner at Pembroke College, Cambridge.

The Musicke Company, whose members **Philippa Hyde** (soprano), **Charles Humphries** (counter-tenor), **Jennifer Janse** (baroque cello) and **Helen Rogers** (harpsichord) left in 1991, performed a programme entitled *Oh Ravishing Delight* at the Wigmore Hall on 19th June, with works by Carissimi, Stozzi, Gabrielli, Scarlatti, Purcell and Handel. In October 1993 the ensemble were finalists in the Fifth International Early Music Network Competition, and in December of that year were selected for the BBC Radio Three Young Artists Forum. They have been selected for the National Federation of Music Societies Concert Promoters' Network for 1996-7.

Organist and harpsichordist **Robert Munns** (1957) has undertaken numerous recitals in the UK including a performance of Gorecki's *O Domina Nostra* (Portsmouth RC

Cathedral) with his wife Sally Johnson (ex RCM) as soloist, and a tour of Belgium and Germany in May 1995. Robert has had many Diploma successes with students both this year and last. He has also directed the Elizabethan Consort in London and the South Coast during the Purcell Tercentenary year.

The Rogeri Trio (**Nadia Myerscough** (1987, violin), Peter Adams (cello) and Yoshiko Endo (piano) have released their first CD of works by Dvorák, Suk and Smetana for Meridian Records. They will also shortly be broadcasting for the BBC with trios by Rawsthorne and Fauré and they were invited by the Piano Trio Society and Beethoven Society of Europe to take part in a concert at the Conway Hall. In a busy season of concerts they will be making their first trip to Ireland in November for the Wexford Festival.

Japanese concert pianist **Chiyoko Nishioka** (1978), a former winner of the Walter Macfarren Gold Medal, gave a Wigmore Hall recital in London on 14th May. Her recent concerts have included a performance of Beethoven's Piano Concerto No 4 with the Tokyo Symphony Orchestra, conducted by Yoav Talmi. Last year she made her first European tour, and also toured the USA.

Beatrice Norcott (1936) has played the organ for the Lambeth Diploma in Theology Service at Lambeth Palace since 1957. She was asked to play because she was the first woman to gain ADCM (the Archbishop's Diploma in Church Music). Beatrice retires this year, and the Archbishop has given her the Archbishop's Medallion and a signed photograph.

Composer **Roxanna Panufnik's** (1989) recent commissions have included a contemporary dance suite for the baroque chamber orchestra Florilegium; *Eight Deadly Sins* for the recorder virtuoso Piers Adams, premiered at the 1994 Brighton International Festival, and a ballet, *Odi et Amo*, for London Musici and the Rambert Dance Company, performed on 20th April 1995 at St John's Smith Square. Future commissions include a "companion piece" for Schoenberg's *Pierrot Lunaire*, a string quartet for the Maggini Quartet, a piano trio for Triangulus and various music theatre projects. Roxanna will be the first ever Composer-in-Residence for the Royal County of Berkshire for 1995-6. In July 1994 an entire concert of her music was given to critical acclaim in Vienna and the rest of this year sees performances of her works in London (including London premieres at the Wigmore Hall, Purcell Room, St Johns', Smith Square and St James's Piccadilly, Edinburgh etc). Roxanna is represented by Helen Sykes Artists' Management.

Pianist **Jonathan Papp's** (1988) recent recitals have included performances with baritone Thomas Allen in London, soprano Kiri te Kanawa in Frankfurt, and the Centenary Celebration Concert for Kirsten Flagstad in Bergen in the presence of the King and Queen of Norway.

Claire Parfitt (violin, 1982) and **David Archer** (1982) had a baby girl, Caitlin, in December 1994. Claire shall continue in the LSO where she has been since 1988.

Paul Pellay (1990) received his degree of Doctor of Musical Arts (DMA) from Memphis State University (USA) in May 1993. Since returning from the USA, he has been engaged in a number of projects, including making a piano transcription of **Paul Patterson's** *Little Red Riding Hood* and writing several new works of his own. Among recent commissions is an oboe sonata, *Equinox Musings* for Memphis oboist Shelly Sublett, who will premiere it in the USA in the spring of 1996, and a chamber work with harp, *D'alti diluvi una colomba ascolto*, requested by Skaila Kanga, as well as a piano piece, *Twentieth Century Sidelights*, for David Howells, who premiered it at the 1995 Edinburgh Festival Fringe.

Since moving to Perth, Western Australia, in 1993, **Marilyn Phillips** (1971) has enjoyed a busy schedule, accompanying both singers and instrumentalists in recitals and broadcasts. She was invited to teach at the Western Australian Academy of Performing Arts at Edith Cowan University as a visiting coach on the Musical Theatre course, and in February 1995 was appointed

acting head of music for West Australian Opera, having been répétiteur and vocal coach on its productions of *The Pearl Fishers* and *Rigoletto* in 1994. The appointment involves coaching the young artists, planning and accompanying their recital series, coaching company members for forthcoming productions, acting as chorus master and co-ordinating, rehearsing and accompanying the touring company of WAU, "Baby Grand Opera". Marilyn would be very happy to meet up with any ex-RAM students visiting Perth. (Contact Janet Snowman for a telephone number or address).

Michael Procter (1976) is now acting professor of choir training in Karlsruhe but can best be contacted via his wife, Claudia in Hamburg (Birkenstieg 10, D22359 Hamburg) or on a Message Service (0181 207 0007).

Since the printing of the last Newsletter, **Faith Puleston** (1965) has moved back to Germany to continue her theatre work, voice teaching, chorus direction and concert work. She would love to meet any former RAM colleagues who may come to this part of Germany (50 miles east of Cologne). She writes: "Reading the RAM Newsletter is like sharing in a fairy tale. What luxuries students enjoy these days compared with the facilities in my day! But even so, when I left the RAM and came to Europe I discovered that my vocational training was far superior to that offered in Germany, and this remains the case even today, with a very high proportion of foreign singers (especially from the Eastern Bloc) still dominating the theatre scene. Voice training still starts too late in



Roxanna Panufnik
(Photo: Hanya Chlala)

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Germany, so that some singers are over 30 before they even start auditioning! I seem to remember singing my first Wagner role at 25, much to the consternation of my German contemporaries. I think any young singer interested in getting operatic experience should take the risk and try his or her luck at auditions. If any student would like to have advice on how to go about this, he or she could get in touch with me. Auditioning in Germany is an art in itself!!" (Contact Faith at Klopstockstr. 8, 58089 Hagen, Germany. Tel 0049 2331 31286).

Two CDs devoted to the music of Giulio Regondi, the Victorian guitar and concertina virtuoso *The Great Regondi Vols I and II*, have now been produced by Bridge Records featuring the American David Starobin on guitar and **Douglas Rogers** (1971, who studied guitar at the RAM) on the Wheatstone concertina, the latter accompanied by piano. Douglas is probably the only recitalist on this English instrument and has broadcast and written about Regondi, including a recent article in the RAM Magazine. Volume III is due to be recorded in September. As if one unusual instrument were not enough, Douglas has recently taken up the classic 5-string banjo, planning to perform with piano accompaniment some of the many hundreds of joyful and catchy works by Morley, Cammeyer, Grimshaw and many others, published earlier this century (soon perhaps a CD or two, entitled *The Great Morley?*).

Betty Roe (1952) has had a productive year. Her 20-minute ballet, *Chelsea Charivari*, commissioned by the Chelsea Ballet Co was performed in June in Kensington. A full-length musical for Putney High Junior School was performed in July at the Polka Theatre in Wimbledon, and her CD of choral music, *Music's Empire*, is available from Priory Records (Quote THA 501) or from Thames Publishing Ltd, 14 Barby Road, London W10 6AR. Betty hopes to produce a CD of some of her solo songs with well-known artists.

Ian Roley (1988) who studied guitar with Tim Walker, is now teaching English as a foreign language in Berlin.

Following his Park Lane Group recital in May last year, guitarist **Gary Ryan** (1991) joined Karen Durant Management and in the same month had a score, which he wrote for a play entitled *Partridge*, nominated for an award at the London Fringe Theatre Awards. In July he married Louise, his flautist partner, and since then he has performed as a soloist or a duo partnership with Louise including recitals for *Live Music Now!*. Other recitals have been at Leicester University, Harrow Arts Centre and a third tour of Romania with soprano **Gillian Humphries** (1963). Last

October he performed as part of a Stena Offshore Corporate Entertainment with Willie Rushton and Friends, at the Huddersfield Contemporary Music Festival in November (standing in at an afternoon's notice for Carlos Bonell, who was ill), at the Leicestershire Museum of Art, Haverhill Sinfonia Society and also for Cunard Cruise Lines on a trip from Bali to Singapore. Gary is also busy examining guitar for the Guildhall School of Music and has compiled the 1997 diploma syllabus for Trinity College, at which he gave a presentation for the TCM examiners about the guitar.

Soprano **Juliet Schiemann** (1991) understudied the role of Despina (*Il Barbiere di Siviglia*) for English National Opera and was a finalist in the Richard Tauber Competition at the Wigmore Hall, for which pianist **Zoe Smith** (1990) won the Ferdinand Rauter Prize for Accompaniment. Juliet is to sing the role of Aeneas in a production of *Dido and Aeneas* in Mexico, organised by Charles Brett.

Soprano **Emma Selway** (1992) is covering the role of *Carmen* for the English National Opera. She recently sang the role of Kate Pinkerton for the ENO's production of *Madam Butterfly*.

Violinist **Riikka Silvonen** (1993) has been working full-time with the Lapland Chamber Orchestra since 1993.

Fraser Simpson (1993) has been organist and director of music at St George's (Anglican) Cathedral, Jerusalem, since January 1995.

Devora Solomon (née **Strauss**) and **Jill Spurrell** (née **Davis**), both 1952-7 and violin pupils at the Academy with Robert Masters, have worked together for a number of years, and their common interest in the repertoire and their enjoyment of playing together encouraged them to form the Amiche Duo.



Luminita-Christina Spinu

Romanian-born composer **Luminita-Cristina Spinu** (1993) is the first winner of the Women in Music Composers'

Competition. She receives a commission from Women in Music, which will be given its first performance during the London Sinfonietta's 1995-6 series. Luminita studied with Paul Patterson following initial studies in piano and composition at the Bucharest Academy of Music. Her compositions have been performed throughout Europe.

The publicity notice read "Devaluation of the Mexican peso delayed the World Premiere of **Roger Steptoe's** (1977) Flute Concerto, scheduled for April 1995 in Mexico City and commissioned by Mexican-based flautist Elena Duran. So you don't have to go to Mexico!" The concerto was given its premiere instead by Susan Milan and the New London Orchestra at Chelmsford Cathedral on 17th May and its London premiere at St John's Smith Square the following night.

In the autumn of 1994 **Michael Stimpson** (1980) was appointed as subject specialist assessor in music for the Higher Education Funding Council. He has also begun to teach guitar at the University of Southampton in addition to his posts at the Universities of Reading and Brunel. Over the last year he has given lectures about his work, and the six-volume series of guitar music, *Guitar Styles* (OUP), mentioned in length in the April 1995 Newsletter, in Singapore, Australia and the USA.

The South East Music Schemes 1995-6, Young Musicians' Platform and Ensembles in Residence, which have been operating for over 15 years, offer concert promoters the opportunity to book high-quality musicians on whose fees the Schemes will offer up to 50% incentive grants. It also offers the musicians a concert at a major London venue, the opportunity to make a promotional CD which may be sold at concerts, and help with financing a brochure and much more. Among the joint winners for this year's Young Musicians' Platform are the **Emperor String Quartet**, and the Ensemble-in-Residence, the **Maggini Quartet**, who may also be booked as an octet.

The new opera house built in the middle of the old Spitalfields Market in the East End, opened in June with a performance of *Prima la musica e poi le parole* (Salieri) and Mozart's *Der Schauspieldirektor*. The orchestra consisted of current and past Academy students - **Roy Theaker** and **Hannah Perowne** (violins), **Bruce White** (1994, viola), **Elizabeth Neville** (cello), **Lynette Eaton** (1978, double bass), **Lara Taylor** (1993) and **Angela Miles**, 1994 (oboes and cor anglais) and **Richard Wainwright**, 1992 (French horn).

Philip Sunderland (1991) went to the

National Opera Studio after graduating from the RAM. His first two years in the "big, wide, world" have been most rewarding. He has worked on the music staff of the English National Opera and English Touring Opera, and made his conducting debut at the 1994 Almeida Festival. This year he conducted performances of *The Magic Flute* with the Opera Company, Tunbridge Wells, and is pleased to be working with soprano **Charlotte Page** (1992), who sang the role of Pamina in the production, which was performed in London at the Hackney Empire Theatre and at Richmond. Charlie will also be singing the role of Gretel with Welsh National Opera in their forthcoming production of *Hansel and Gretel*.

Matthew Taylor (1989) is now the artistic director of the Malvern Festival, having been the composer-in-residence for the 1993 Festival. Matthew's recent commissions include a piano trio (for the Lowbury Trio), a third string quartet (for the Schidlof Quartet) and a work for the European Community Chamber Orchestra. Forthcoming projects for 1995-5 include a large brass work for the Kensington Symphony Orchestra. Recently he appeared as guest conductor with the English Chamber Orchestra, the City of London Sinfonia and the Goldberg Ensemble. He is also the principal conductor of the Royal Holloway Orchestra.

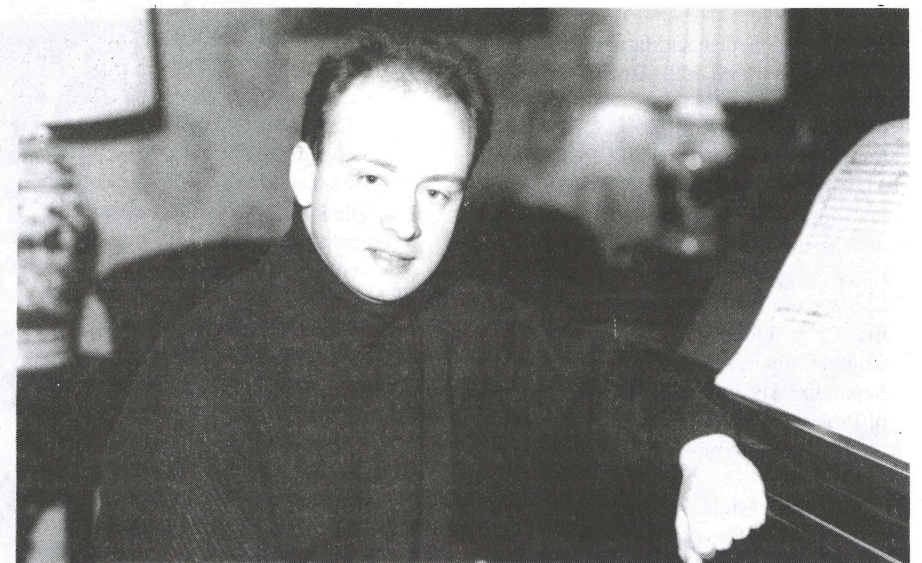
Composer **Augusta Read Thomas** (1989) writes from Rochester, New York. Upcoming projects include a commission from the Chicago Symphony Orchestra for an orchestral work, a chamber orchestral work for the Virtuosi Chamber Players and a fanfare for the National Symphony Orchestra. Augusta's works have recently been performed by the Minnesota Orchestra, the New York Chamber Symphony, Chanticleer and the Residentie Orkest of The Hague.

Christina Thomson (1973) writes that she is doing more adjudicating, examining, horn playing and teaching than ever.

Anne Tomlinson (née **Walmsley**, 1948) is doing a full-time course in Italian at Bristol University, having retired from teaching at Edgarley Hall (Millfield Junior School). She has four daughters and six grandchildren, and sends her best wishes to **Ena Jones**, **Jean Long**, **Janet Rogers** and any other former students who may remember her. Her nine-year-old grandson, whom she taught, has just been awarded a government place at Wells Cathedral School for piano and cello.

Violinist **Thomas Toms** (1992) has now established Mackay Consultants, a hypnotherapy and psychotherapy practice.

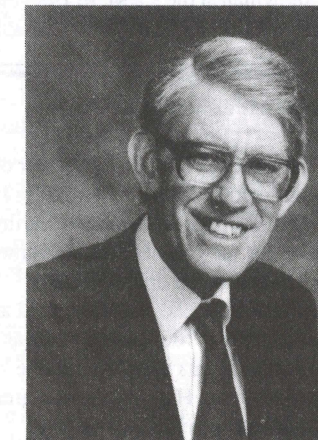
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Matthew Taylor

With many musicians held back by a fear of performing, Thomas has specialised in performance enhancement to help people achieve their full potential, with a form of brief therapy which is also effective for helping anxieties, depression and phobias. Contact Tom on 0181 424 0056.

Rupert Trippett (1991) is going back to college to do a PGCE at Bretton Hall, Wakefield. Now engaged to a psychology student from Sheffield, Rupert intends to teach and play in Yorkshire whilst still keeping his ties (and his house) in the Midlands. Tel 0121 429 6430.



Vivian Troon

Since leaving the Academy, **Vivian Troon** (1956) has been involved in many fields of pianistic activity. He was for a time associated with several ballet companies as solo, orchestral and rehearsal pianist, and as musical director. As a teacher, he has worked with advanced piano students and coached instrumentalists and singers, both at his home in Harrow and at several educational establishments. In the sphere of solo, concerto and chamber music playing, he has performed and broadcast widely, both in the UK and abroad. His most recent solo tours have been a series of highly acclaimed

chamber music appearances in Belgium, Russia and the Ukraine. As principal keyboard player of the Royal Philharmonic Orchestra, and as freelance orchestral pianist, he has taken part in numerous concerts, broadcasts, television appearances and tours. His second recording of Saint-Saëns *Carnival of the Animals* (with his colleague **Roderick Elms** - see *Newsletter* April 1995), is due for release soon, and to date he has recorded Stravinsky's *Petrouchka* four times. Future plans include visits to the Czech Republic, Korea and Japan.

Guitarist **Bridget Upson** (1992) has successfully auditioned for Yehudi Menuhin's *Live Music Now!* scheme. She has also been featured as guitar soloist in the Recreation Theatre Company's West End production of *The Rivals*.

Oboist **Joanne Walter** (1992) continued her studies for a further year in Germany, after receiving the Diploma for Artistic Performance with Distinction from the Cologne Music College. Recent solo performances have included the J S Bach and Mozart Oboe Concertos with the Heidelberg Chamber Orchestra, touring and performing in Paris, Salzburg, Oslo, Berlin and Bonn, and duo recitals with the pianist/composer Marc Unkel in the Beethoven Hall, Bonn and for the British, Dutch and French Embassies, Bonn. Joanne plays principal oboe regularly with the orchestras of Schleswig-Holstein and the Britten-Pears Orchestra, Aldeburgh, as well as the Cologne Radio Symphony Orchestra. As principal oboe, she has recently recorded a CD with the Clara Schumann Orchestra, Cologne (including music of Mendelssohn, Schumann and Martinez). In November 1995 she will give the premiere of the Concerto for Oboe and Chamber Orchestra by Marc Unkel in Bonn and Cologne. She also enjoys teaching

oboe in the Swedish and Jamaican Embassies, as well as the British High School, Bonn.

Pianist Dr **Emily White** (1987) continues as a faculty member of the Juilliard Evening Division and acting chair of the piano department at the Brooklyn College Preparatory Center for the Performing Arts. She was one of the worldwide semi-finalists in the New Orleans International Piano Competition in August, and at the end of September she will give two performances of Prokofiev's Third Piano Concerto with the Bridgeton Symphony in New Jersey.

Helga White (viola, 1936) is still living in south Devon. She plays in the Duchy Quartet, which performs in Devon and Cornwall, as well as being a member of the South West Sinfonietta.

Baritone **David Wilson-Johnson** (1976) has just recorded Bach's *B minor Mass* with Guilini, and is shortly to record Beethoven's Ninth with the same conductor for Sony, as well as Schonberg's *Von Heute auf Morgen* and *Die Gluckliche Hand* with Oliver Knussen and the Residentie Orkester (Den Haag) for DGG. He is also taking part in an ongoing series of Bach cantatas for Gustav Leonhardt and the Orchestra of the Age of Enlightenment for Phillips. Future concerts are lined up with the Cleveland Orchestra, Leipzig Gewandhaus, Bayerische Rundfunk, Los Angeles Philharmonic and Hong Kong Philharmonic. Future first performances of new works include *Arianna* by Alexander Goehr at the Royal Opera House, Covent Garden (September), *Caliban's Song* by Sir Michael Tippett (TV premiere on BBC Two from Westminster Abbey on 21st November) and new works written for him by George Lloyd.

Hugh Winsley (1952) on attaining his 70th birthday in May, will be retiring as organist of Frederikssund kirke. Since emigrating to Denmark with his wife and two daughters in 1974, he has been organist of the English church of St Alban in Copenhagen and Islebjerg kirke and has given many organ recitals in Denmark. Hugh first entered the portals of the RAM in 1935 as a boy chorister from Leslie Regan's choir, to sing for diploma exam candidates. In 1936 he became a Junior Exhibitioner and in 1937 won a special talent scholarship to study piano with Madeleine Windsor and organ with Hugh Marchant. After service in the RAF during the War, he returned to the RAM and was a student of Claude Pollard for piano and Sir William McKie and Douglas Hawkrigge for organ. In his retirement he will continue to teach a few private pupils and act as deputy for other organists when required, perfect his use of a computer and



Tatiana SAUVAGE - Bouquet à l'ancienne (collection Barbillet).

One of the beautiful paintings by **Tatiana Sauvage**, who attended the RAM in the 1930s and who now lives in Paris. Tatiana has held major exhibitions of her work at galleries in Paris, Luxembourg, Nantes, Reims and Singapore and has won major awards. Her floral paintings and portraits are exquisite, and a catalogue of her works may be obtained through Janet Snowman at the RAM. In 1988 the National Horticultural Institute of France named a dahlia "Tatiana Sauvage"

go fishing more often.

Tom Winthorpe (1971) is a member of the trombone section of the Royal Opera House Orchestra. During preliminary clearing operation for the planned redevelopment of the Opera House, an ophicleide was discovered which had lain unnoticed and unused for nearly 100 years. Tom has researched both this unique instrument and the life of Samuel Hughes, the last great ophicleide player in England, and has discovered that he played on this very instrument. As a result, Tom has created a musical entertainment called *Sam and the Sleeping Beauty*, in which he tells the story of Sam's life and illustrates it by playing on the ophicleide many of Sam's actual solos.



Tom Winthorpe

Ron Taylor (1975) ARCM. Dealer and Restorer of Stringed Instruments and Bows, 205a Carlingford Drive, Westcliff-on-Sea, Essex, SSO OSE Tel 01702 337271

Hi-jacked!

HELIO SEPP, Professor Emeritus of Piano of the Estonian Music Academy, writes from Tallinn, Estonia. "It was a fatal day for me in June 1939 when I sat in the train at Paddington Station in London to leave for my summer vacation in Estonia. There was no possibility to return and continue my studies for the two remaining years, and so my contact with the Academy was broken off for a whole half-century. I find it touching of you to keep me in mind as a one-time music student of the Royal Academy of Music - if there would be some interest in a survey of Estonian piano music or the teaching-phenomenon of Heinrich Neuhaus, with whom I studied for three years in Moscow, I would like to propose my contribution on these subjects." When leaving for her supposed summer vacation in 1939, Helio Sepp - who had lived whilst in London with Rodney Stewart's (professor of double bass) parents - took with her an oboe belonging to Helen Gaskell, her professor. Helen Gaskell, who will be 90 years-of-age in January, was delighted to hear news of Helio, and wishes her to keep the oboe! Helio also writes that she owes very much of her professional accomplishments to Vivian Langrish, her former piano professor at the RAM.

Spy-Jacked!

In the 1940s **MAVIS BACCA**, a pre-war Ada Lewis Scholar, was living in Franco's Barcelona studying the violin. She was also a British Secret Service Agent (smuggling out of Spain escaping POW's after the German occupation of France). Arrested by the pro-German Spanish police, she was imprisoned with thieves, murderers, prostitutes in the most degrading of prisons, charged with high espionage, court-martialled and eventually deported - a thrilling story. A recent BBC Radio 4 feature about her experiences was based on her book *Sky-Jacked*, which has reached No 3 on the best-selling non-fiction chart in Spain. The English version of the book is available from Mavis:

Gramercy, School Hill, Warnham, Horsham, West Sussex RH12 3QN. Enquiries to 01403 252454

Pianist **Helen York** (1980) has founded the Helen York Art Song Conservatory. This is a unique school for singers and pianists to study intensively the interpretation and performance of German, English and American Art Song. French and other languages will follow as soon as the school expands and can hire additional faculty! Helen is soprano Renée Fleming's recital partner, and their London debut at the Wigmore Hall in July 1995 was followed by recital tours all over the USA and Europe. Helen, who has lived in New York since 1991, freelances in New York as a vocal/piano art song coach and teaches the art of recital collaboration to pianists at Westminster Choir College, Princeton. From 1991-3 she coached opera and taught German lyric diction for singers at the Juilliard School. Other recent collaborations include with Marilyn Horne, and she will be working on a series of post-Schubert lectures with Martin Katz. On the advisory board of the Conservatory are Renée Fleming, Thomas Hampson, Sena Jurinac-Lederle and Dietrich Fischer-Dieskau. Among the courses on offer in the Performance Plus programme are *Songs of Sleep and Dreams, Myths and Legends, Poets and Gods; Songs of Solitude; Flower Songs; the "Wanderer"*.



Helen York

Taking part in the Celebration Concerts for the life of Geoffrey Parsons, at the Wigmore Hall in July, were **Felicity Lott, Graham Johnson** (1973), and RAM professor Malcolm Martineau.

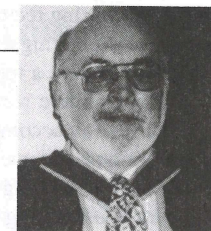
Jazz Course 1994-5

GRAHAM COLLIER

The first batch of BMus performance degree students graduated from the Academy in June. Of the five jazz students, three received First Class degrees (out of 11 overall Firsts), with one Iiii and, sadly, one fail). The performance level during the recent round of recitals was a reflection that this high standard continues throughout the course. The results from 30 students were 10 Firsts, 8 Iii, 10 Iiii, one Iii and one Fail. In the recitals we had the staggering number of 275 performances (from only one tune to an entire recital) from the 30 jazz students. Pride of place, and a copy of Paul Berliner's brilliant new book *Talking in Jazz*, went to James Knight, who played 14 other recitals before finishing with his own! Good reviews and comments continue to accrue regarding *Spirits Rising*, our first CD. Many of these reviews approvingly mention the ethos of the course, its stress on original work. The second CD was recorded in June and featured student compositions exclusively.

I have been appointed to the Music Board, one of ten members charged with formulating overall academic direction in the Academy. There are still problems regarding presentation of jazz course documents and, at times, the work coming in from students. Transcribing a difficult solo is one thing but copying it out neatly is another! The students integrate well with input to commercial workshops and orchestras when required, and many jazz nights in the bar. Steve Corley recently took the solo part in a rehearsal of *Pierrot Lunaire*, when no other pianist could be found to do it.

Peavey Electronics have loaned us three amplifiers and a keyboard; Mike Abrams gave us another generous donation which will fund the second CD and awards for the second Cleo Johnson Composition Prize, won by Peter James for his *Song for Cleo*. The three jazz prizes from Mr Frederick Archer HonFRAM were given this year to Mihaly Biggs and Matthew Colman (Doniger Prize), Duncan Mackay (Scott Philbrick Prize), and Paul Booth, only just 18 and almost completing his second year, won the Craig Ball Prize. The prizes won by Mihaly and Matthew were part-funding towards their involvement in the Sixth Annual IASJ Jazz Meeting, held in Tel Aviv, Israel, in June.



"WHAT DO YOU WANT TO DO?"

Dame Eva Turner's booming comments have had a lasting effect.
Caryl Roese (née Roberts, 1960) writes from Cardiff

The Royal Academy of Music was the fulfilment of all my ambitions when I joined the establishment as a 19-year-old student at the end of the 1950s. When I left it in 1960, years of hard work and a great deal of fun came to an end and the challenges of the real world beckoned. In 1961 (due to my husband's work), I found myself in South Africa, and discovered that my speciality in Lieder and oratorio were much in demand, and the South African Broadcasting Corporation invited me to give a series of radio recitals.

The University of Cape Town's Music Department was very active, and I sang the leading soprano roles in many performances of oratorio and cantatas and masses, also giving public recitals for the University. The Cape Performing Arts Board, which engaged artists from overseas to tour the country giving recitals, invited me to tour for them. During a stay in Kenya I was invited to give a televised recital in Nairobi. There was little time to rehearse or to find an accompanist, so the programme became a "one-man-show", fun but nerve-wracking! Cape Town had no opera house during the time I was there, neither did they have an official opera company. Operas were presented by the music department of the university who also toured throughout the country. The Arts Board put on *The Bartered Bride* in Cape Town and I was engaged to sing the role of Esmeralda. My costume and makeup were so convincing that my husband was unable to recognise me back-stage. He was quite embarrassed when he realised that it was I he was making eyes at, and not some other member of the company. In the 1970s Cape Town finally succeeded in having their own magnificent opera house and permanent company, and many ex-Academy students were engaged to perform with the company over the years. The Music Department of the University of Cape Town invited me to teach voice; my LRAM Diploma had been a great training ground for this kind of occupation and much of what I had learnt at the Academy came into good use at this period.

After a period in Germany my husband and I eventually re-emerged in London. The teaching bug took hold of me again, but I continued to sing occasionally and once had the privilege of singing under the baton of

Sir Adrian Boult in Vaughan Williams' *Pilgrim's Progress* at the Royal Festival Hall.

Some time later I became a lecturer in music education at Cardiff Institute of Higher Education. Additional qualifications followed and I obtained a Bachelor and Master's degrees in music, and attended the Mozarteum in Salzburg from where I received the required qualifications to teach Orff-Schulwerk.

Even though I trained as a musician in the classical tradition, my love for jazz and modern music has always been strong. It had long been an ambition of mine to play in a jazz band, and the opportunity arose when I joined the Institute's Big Band, Jazz Plus. I taught myself to play the alto saxophone and have had hours of pleasure from performing in gigs in premier jazz venues. The Institute's jazz band and choir went to Sweden two years ago, invited by the University of Vaxjo's Music Department to give public performances and play in secondary schools.

I have also tried to interest our students in avant-garde music - my greatest thrill was to meet, sit with and talk to John Cage during the Almeida Festival's presentation of his *Europeas 3 & 4*. Stockhausen's visit to Cardiff was another occasion, but the meeting which was most memorable for both myself and the students was Messiaen's 80th birthday celebration in London. He was charming to students and showed great interest in their careers.

Another of my responsibilities is to lecture on the music of Africa and India, and four years ago I took the students on an educational visit to the Indian sub-continent - next year the journey will be to West Africa. During my years in Cardiff I found time for a short while to conduct a male voice choir - very rewarding but due to pressure of work (currently head of the music department), I have sadly had to relinquish the post.

In 1988 I revisited the RAM on the occasion of Sir Thomas Armstrong being honoured by the Curwen Institute with a Fellowship. He was then 90 years of age. I was deeply moved that he remembered me from student days - he was our much respected and loved



Principal who had time for everyone. Two tutors stand out in my memory and I would like to take this opportunity to acknowledge them - Norman Demuth, my patient and inspirational harmony tutor, and Dame Eva Turner. I exasperated the former with my inability to do keyboard harmony and our sessions together often ended up being the most stimulating discussions on modern music. He took me to my first concert of *Musique Concrete* given by the French Institute, and I have never forgotten the experience. He recognised and supported my interest in teaching, for which I have always been grateful.

Dame Eva taught me how to enter a room with panache. I was not a student of hers - it happened that I had to deliver a message to her from a friend of mine - we were all in awe of her, and some of us feared her. I knocked on her studio door and was invited in despite the fact that she was teaching at the time. I whispered my message and made quickly for the door. Dame Eva boomed out "What do you want to do with yourself when you leave this establishment?" I meekly uttered that I wished to become a teacher. She boomed again "You will never make it!" She ushered her student to take a seat and she beckoned me forwards. For the next 20 minutes or so she made me enter her studio like a diva. I had to fling open the door, stand tall (all 5'1" of me), throw my arms wide like Brunnhilde and project my voice with the words "Good morning, children." I felt so stupid, especially under the gaze of the student whose lesson time was being taken up. However, when she was thoroughly satisfied with one of my entrances, I was allowed to exit. She will forever remain dear to my heart because I did learn from that brief encounter with her. Many a 6' tall student has shrunk to size on hearing my booming voice, thanks to Dame Eva.

My interest these days lies in research in ethnic music, with particular reference to primary education. Multiculturalism has become a major issue in the curriculum. There is a great need to further children's awareness of the traditions and cultures of other peoples. I hope that one day my small contribution in this field will bear fruit.

György LIGETI

The RAM's Tenth International Composer Festival

STUDENT PIANIST MARK BOUSIE WRITES: For many, the International Composer Festival has become a welcome fixture in the Academy calendar, and this year's event, devoted to the music of the Hungarian-born György Ligeti, gave us over a period of four days a broad-ranging insight into the general output and stylistic evolution of a major living composer.

The Festival was rich with Ligeti's early works composed prior to his emigration from Hungary in 1956, and to those with some previous knowledge of the more often performed later works, heavily Bartok-influenced pieces such as *Ballade und Tanz*, *Musica Ricercata* (a set of ten piano pieces admirably performed by Diana Ketler) and the subsequent *Six Bagatelles*, came as a real surprise.

The composer's works of the 1960s were also well represented and these produced some of the most memorable performances of the Festival. Nicholas Cleobury conducted the Manson Ensemble in *Aventures* and *Nouvelles Aventures* with soloists Lesley-Jane Rogers, Jane Webster (ex-RAM) and Robert Rice. These three solo parts consist entirely of phonetic nonsense but at the same time are characterised by a series of expressive communicative interactions between the soloists who on this occasion held the audience's attention superbly by conveying a remarkable combination of theatrical comedy and concert hall seriousness.

If by now we were not aware of Ligeti's eclecticism, then two other works of the 1960s soon made this apparent. Alasdair Strange was the soloist in the Cello Concerto, which was the highlight of an overly long opening concert, while later in the week the ability to fill the Theatre with an audience willing to watch one hundred metronomes winding down, as was the case in *Poeme Symphonique*, was testament to the composer's appeal.

Two large-scale orchestral works of the 1960s, *Atmospheres* and *Lontano*, were presented by the Symphony Orchestra conducted by Elgar Howarth in the festival's final concert, which also included *Apparitions* from the late 1950s and the London premiere of *Macabre Collage*, a series of episodes from the acclaimed and controversial opera *Le Grand Macabre* (1974-7), created by Howarth in conjunction with Ligeti. This humorous work, which



Composer György Ligeti (centre) with Paul Patterson, the Festival's Artistic Director, and Elgar Howarth (right), who conducted the Festival's final concert
Photo Rita Castle

begins with a combination of car horns and sirens and proceeds to become quite chaotic in nature with movements like *Nekrotzar's Drunken Aria* and *Tritone Interlude (End of the World)* was a welcome finale to such an innately serious concert.

Aside from a selection of the ongoing series of *Piano Studies*, the only work of the last 15 years to be heard was the Horn Trio of 1982. This complex piece was Ligeti's first large-scale work since *Le Grand Macabre* and characteristics such as the ostinato patterns, as well as the composer's continued interest in Caribbean music, enable comparisons to be drawn with some of the *Piano Studies*. The *Studies* themselves, begun in 1985, are undoubtedly among the most important contributions to the piano repertoire in recent years. Their popularity is reflected in an unprecedented number of performances for a contemporary composer and it is perhaps not unrealistic to say that they are set to become an integral part of the pianist's repertoire, following in a tradition of study writing begun by Chopin and taken up by, among others, Rachmaninoff and Debussy. Eun-E Goh and Jiun Yoong Lim excelled in their lucid interpretations of four of these formidable pieces, while the remaining two studies in this, the final lunch-time concert, were realised by Sibelius 7, the outstanding Music Processing System which differs from the player piano in that it makes its own interpretation of the previously programmed score rather than merely reproducing the performance of a human pianist.

Robin McGee reports with News from the Double Bass Department

News of this year's leavers - Francesca Cook has been awarded a trial with RTE (Ireland) and a second summer tour with the European Union Youth Orchestra, as well as extra work with the BBC Concert Orchestra. Richard Alsop has been awarded a trial with the BBC Concert Orchestra and Ryan Smith has been selected for extra work with the BBC Concert Orchestra.

And of those mid-course - Andrew Wood was awarded the Manlio and Selma Veroli Prize, Duncan Goode the Eugene Cruft Prize and John Walton Award and Beth Symonds the Ashover Prize at Graduation this year. Stephen Shingler is to spend this academic year as an exchange student at the Sibelius Academy. The night prior to Duncan Goode's recital he was involved in a car crash during which his double bass was



written off. The next day he played the Koussevitsky on a different instrument and was awarded the Cruft Prize for his recital. Former student Allen Walley (1970) continues his excellent support for students "depping" in *Sunset Boulevard* in London's West End.

Henry Purcell at the Academy



Jonathan Freeman-Attwood
and Janet Snowman report
on the recent Festival

The Purcell Festival at the Academy in June got off to a wet but thrilling start with a walk through Purcell's London led by the irrepressible Richard Luckett, the Pepys Librarian from Magdalene College, Cambridge, who survived a full day's efforts whilst on a crutch. By 5.00pm our minds were full of Purcell, Pepys, the Great Fire of London and the Monument, Stationers' Hall, the River Thames and York Buildings (site of the first London public concerts), the Palace at Whitehall, the Banqueting House, Inigo Jones, Sir Christopher Wren, grottos and musical fountains, artists and musicians, the great organ "competition" in Temple Church, the Coronation Throne, the Stone of Scone and the Royal tombs in Westminster Abbey, and a deep feeling there for the man upon whose gravestone we stood at the end of the day.

The icing on the cake was that the staff of the Government Art Collection (who had six weeks earlier upon request transported the famous Closterman portrait of Purcell from Gawthorpe Hall in Lancashire to the National Portrait Gallery), kindly agreed to move the beautiful roundel of the composer (pictured above) from 10 Downing Street and into the Gallery, on an easel, especially for us to see during our tour. We were also able to view the Closterman drawing, which has been touring the world as part of the NPG's "Great British Drawings" exhibition. These are the three most commonly used images of Purcell on record covers and as book illustrations. A heartfelt thanks to Julia Toffolo at the Government Art Collection, and to Sarah Kemp and staff at the National Portrait Gallery.

This event was a really wonderful experience of living education, with an inspiring teacher who has an extraordinary knowledge of the history, literature, music and arts of the period. Thank you Richard, for all your endeavours.

The concerts included the speculative and unforgettable reconstruction of the musical events of James II's Coronation of 1685. Who better to get into the spirit of such an enterprise and make it work than Jeremy Summerly and John Wallace (complete with four natural trumpet and sackbut choirs all around the gallery in St Marylebone Parish Church). String-playing "non-specialist" instrumentalists performed with great beauty on period instruments, demonstrating that "early music" of the highest quality benefits enormously from students with a broad experience of music from all periods. Laurence Dreyfus's group, Phantasm, set the standard for the evening concerts with performances of great stature as well as the beautiful communicative singing of Geraldine McGreevy. Many people commented on the *Orpheus Britannicus* concert directed by Robert Spencer and performed entirely by students, with each song or "scena" presented with élan and assurance. So, too, the memorable works written for the *Purcell Revisited* concert, in which the Academy's reputation for contemporary music found a living voice amidst a deceased commemorant. The depth of talent in the keyboard faculty became evident in the last lunchtime concert, not least in the exquisite playing of Terence Charlston and Patrick Russell (joined by Jonathan Lilley and Young-Joo Park).



Dr Richard Luckett, second from left, with (from left) Pandora Davies, Geraldine McGreevy, Janet Snowman, Kimberly Marshall, Colm Carey, Joy Mammen, Jonathan Freeman-Attwood, Alison McGillivray, Claire Morton, (at rear) Diane Porteus, Colin Coleman, Gabrielle Painter pictured at Temple Church



Christopher Hogwood pictured with author and Purcell biographer, Maureen Duffy, who wrote the British Council's touring exhibition "Fairest Isle: The Age of Purcell and Dryden".

Particular thanks to all the instrumentalists, especially violinists Colin Coleman and Andrea Morris, cellist Alison McGillivray, harpsichordist Elizabeth Boyle, and the iron lips of trumpeters and cornettists Richard Thomas and Rachel Brown, for sterling service. Colin Coleman produced the material for the programme, which was printed with great care by Con Spinks in the RAM Print Shop. Colm Carey coordinated the whole event with great spirit, participating in many events as an organist. Enormous thanks to him.

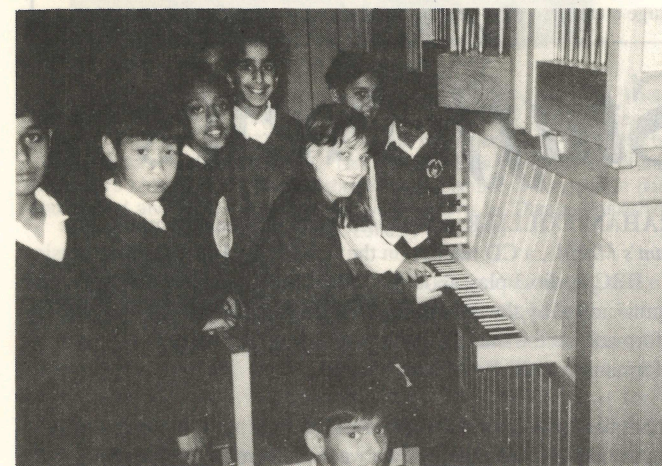
The Henry Wood Room at the front of the building provided the venue for the British Council's touring exhibition "Fairest Isle: The Age of Purcell and Dryden". Other exhibition materials included famous Academy manuscripts including *The Fairy Queen* (1695) and an early source of *King Arthur*, plus a Festival "coup" - an actual copy of the *Proceedings of the Coronation of King James II*, printed in 1687 and formerly owned by the Lord Mayor of London at the time (who features in the procession drawings and who has annotated the text) - just one magical extra in a festival which will be remembered primarily for the quality of music-making by a wide range of dedicated students.

Finally we must also thank Christopher Hogwood, International Chair of Early Music, Curtis Price, Robert Spencer, Catherine Bott, John Mark Ainsley, Edward Higginbottom, Patrick Russell, Laurence Dreyfus, Jeremy Summerly, Andrew Watts and all those who contributed so much, working closely with our student performers.

THIS AND THAT



On the left, Daniel Pailthorpe (1988), Principal Flute with the English National Opera, rehearsed students Gary Arbuthnot (flute) and Elaine Cocks (clarinet), both 1995 leavers, for the London Royal Schools Vocal Faculty production of Janáček's *The Cunning Little Vixen*.



Student organist Louise Marsh, who assisted Simon Williams, Education and Development Officer of the Royal College of Organists and Nicholas Danby, Head of Organ Studies at the RAM, with the Schools Organ Initiative launched in June. Louise is pictured with children from Grove Road Primary School, Hounslow



Students on the Jazz Course Patrick White, Matthew Colman, Stephen Main, Peter James, Russell Morgan and Mihaly Biggs who have recently been to Israel to collaborate with students from the Rimmon School of Jazz and Contemporary Music, performing concerts and recording music for two CDs. Photo Rimmon School of Jazz and Contemporary Music, Israel

JAZZ ACADEMY



MICHAEL GARRICK WITH NEWS OF RECENT AND COMING EVENTS

JAZZ ACADEMY's Summer Vacation course was a huge success, sobered only by the sad absence of ebullient jazz violinist **Johnny van Derrick**, who died suddenly on 15th May 1995 (student David Lasserson wrote an obituary in *The Independent* on 28th June). He was best known to the public as the violinist behind recent advertisements for the Renault Clio and as a soloist on Mancini's sound-track to *The Pink Panther*, and taught at the Academy.

The JAZZ ACADEMY PIANO PEOPLE COURSE on 28,29 and 30 December 1995, welcomes piano players of all styles and stages for three days' immersion in warm and nourishing jazz improvisation methods. An inspiring event, according to past students. There's a nightly jazz club open to all, so please drop in. Naturally there's a bar, too, plus those boring old jazz singers and scantily clad dancing girls ...

JAZZ ACADEMY offers its congratulations to David Beebee (piano) and Edward Benstead (trumpet) who join the full-time BMus Jazz Course this autumn after having attended several vacation sessions of Jazz Academy. As Graham Collier (artistic director, RAM Jazz Studies) is keen to point out, there is no direct connection between the two activities. Jazz competence is jazz competence, and his auditions are strictly unbiased!

William Braithwaite Manson 1896-1916

The Manson Room, the Manson Ensemble and the Manson Fellowship are names which trip off everyone's lips during their time at the RAM. SIR RODRIC BRAITHWAITE, a member of the Board of Directors of the Academy, writes about William Manson.

Private Manson was killed by a German shell as he waited to go over the top on the first day of the Battle of the Somme. It was his 20th birthday. His body was never found. His regiment, the London Scottish, lost four-fifths of their men, over 300 of them killed. 1 July 1916 was and remains the bloodiest day in the history of the British army.

Willie was a New Zealander; seven of his uncles also served in the war, and two of them were killed. He came from a family of musicians. His mother, Mabel, was a distinguished singer who sang in one of the early performances of Elgar's *Caractacus*. His father William Manson was a musical administrator, who set up the Australian branch of His Master's Voice in the 1920s. His uncle, Warwick Braithwaite, only six months older than Willie, joined the Academy in 1916 and later conducted at Sadler's Wells, the Royal Opera House, the Scottish Orchestra and elsewhere. His first cousin Nicholas also studied conducting at the RAM in the 1950s, and subsequently worked with the Bourne Mouth Symphony Orchestra, the English National Opera and Glyndebourne.

Willie himself was a musician of great precocity. He sang as a boy in the Chapel Royal in St James's Palace. He joined the Academy in 1913, won prizes for harmony, composition, piano and sight singing, and was made Assistant/Sub Professor of Composition at the age of 19. His last composition, a piano trio, won the Battison Haynes prize after he had already joined the army.

About 15 years ago I read Warwick's unpublished (and unpublishable) memoirs. He describes with great poignancy the moment when his sister received the telegram about Willie's death. I set out to discover the remaining traces of Willie's life. His prize works were no longer to be found in the Academy's library. The old men of the London Scottish, a dwindling band, who met every year to gossip about the battle, could not remember him. The only man who did was Sir Thomas Armstrong, then the Principal of the Academy, who had been a boy with Willie in the Chapel Royal and a fellow music student. In reply to my letter he said: "I thought nobody except myself remembered Willie Manson, who was my dearest and intimate friend, whose death left a permanent wound in my heart." And in answer to my questions about what sort of a composer Willie would have been if he had survived, he wrote: "...his talent was a real one, and he would have done good, perhaps outstanding, work." He gave me the only example of Willie's works that I have been able to track down, three songs to words by Longfellow printed by his mother after his death. Those songs, a few photographs and his silver cigarette case, and his name inscribed on the great memorial at Thiepval on the Somme, are all that remains of Willie and his talents.

Except of course for the Manson Room and the Manson Trust. While he was still alive Willie's parents set up a fund to sustain him in what they believed would otherwise be the penurious life of a composer of genius. After he was killed they went on building up the fund, and when Willie's father died after the Second World War, he left the fund in trust to the Academy on condition that the grave he shares with his wife in the South Point Cemetery in Sydney, Australia, should be inspected once a quarter and be found to be in good order. That condition remains. The grave is carefully tended, the Board of Governors is so informed once a quarter, and the Academy continues to benefit from the tragedy which struck Willie down before he was able to realise his promise.

POSTSCRIPT

by Janet Snowman

Among the Academy's collection of memorabilia relating to William Manson are photographs of him as a child, as a young man, in the uniform of St James's Chapel Royal, in a theatrical costume in a throne-like chair with an orb, as well as a black baton with ornate silver end tips and centre, engraved "presented to William Manson by members of the Trinity Wesleyan Church Choir, 26th May 1898". We also have his silver medal for piano, dated 1915, his bronze for harmony (1914), others dated 1914 (bronze) and 1915 (silver) for sight singing, and a large commemorative war medal mounted on wood and dated 1915.

Staff News

GRAHAM COLLIER writes with news of recent commissions. *Adam's Marble*, a CD release on the Israel: Jass Is label; *Bird*, music for a BBC Radio 3 play about jazz and *Shapes, Colour, Energy* commissioned by the Arts Council of England for a first performance at the Banff Summer School and subsequent performances in the RAM next March.

Double bass professor **ROBIN MCGEE** went on a walking and camping safari in Zambia for two weeks in summer, minus his double bass. Robin joined John Orford, professor of bassoon, in August to coach the Ulster Youth Orchestra, which was formed last year, and he also coached the Hertfordshire Youth Orchestra.

Congratulations to librarian **KATHY ADAMSON** who was awarded the E T Bryant Prize for a significant contribution to the literature of music librarianship, awarded by International Association of Music Libraries (IAML UK Branch) and the Music Libraries Trust. Welcome back to Librarian **KATHARINE HOGG**, who has been on maternity leave.

Professor of recorder **PETER HOLTSAG** reports that several new CD recordings have seen daylight over the past months. These include Vivaldi Concerti with Trevor Pinnock's English Concert on the Deutsche Grammophon/Archiv label, as well as a new CD with Peter's ensemble La Fontegara Amsterdam entitled *Common Grounds* (Globe label). Peter has given concerts throughout Holland, in Salzburg, Prague and Germany (the large ERTA recorder symposium in Karlsruhe) with La Fontegara Amsterdam, and in August participated on the staff of the (annual) Lisbon International Early Music Summer Course. The months of April and May were filled with his participation in Monteverdi's *L'Orfeo*, a production at the Amsterdam Opera House directed by Steven Stubbs - Artistic Director Pierre Audi.

JOHN WHITE, professor of viola, has been busy as an external examiner for the Royal Scottish Academy of Music and Drama and the Birmingham Conservatoire. He has edited new editions of viola and piano works by **Alan Richardson** (1904-1974), former professor at the RAM, including *Sussex Lullaby*, *Intrada*, *Autumn Sketches*

and the first published edition of *Rhapsody* (Comus Edition, tel 01282 864985), and has prepared the first published editions of *Pastoral Fantasia* for viola and orchestra (piano) and *Sonata Impromptu* for violin and viola by William Alwyn, *Concert Piece* for viola and orchestra (piano) by Gordon Jacob and *Nocturne* for Viola and Cello by Gordon Jacob (Corda Music Publications Tel 01727 852752). Also in preparation is an album of pieces for viola and piano by William Wolstenholme, plus works by Kenneth Harding, Delius, Walwyn and others. On Sunday 26th March John was the guest conductor with the Koonunga Chamber Orchestra at the Countess of Huntingdon's Hall, Worcester in a concert of music which included guest soloist and professor of viola **MARTIN OUTRAM** performing Alwyn's *Pastorale Fantasia*.



John White with Gordon Jacob

John White (left) first met Gordon Jacob in 1967 when violinist in the Stadler Trio, which was the beginning of John's own exploration of the composer's music for solo viola. In 1973 Gordon Jacob dedicated his *Sonatina* for two violas to John and Harry Danks. This year, 1995, is the centenary of the composer's birth, and is being celebrated by a number of concerts at home and abroad and by the publication of his biography by Thames Publishing, 14 Barby Road, London W10 6AR

SKAILA KANGA, professor of harp, has had an interesting and varied year. On 7th August 1994 she performed the Ravel *Introduction and Allegro* at the Proms for the fourth time. In February she took part in Michael Tippett's 90th Birthday celebrations at the Barbican performing his incidental music for *Crown of the Year*. Also at the Barbican she played Mark-Anthony Turnage's *Lament for a Hanging Man* and *Three Farewells* as part of the BBC's British Music Now Festival. In February and March she toured Britain with the Nash Ensemble in an Arts Council Contemporary Music Network tour playing works by Sally Beamish and Simon Holt. In March and April she was the guest on BBC Radio 5 Live with Sybil Ruscoe talking about her varied career both in the classical and commercial field and in May 1995 she took part in the Fauré and the French Connection Festival in Manchester and premiered a new work, *Scena*, by Jonathan Harvey at the Bath Festival as well as performing Nicholas Maw's *La Vita Nuova* at a BBC Invitation Concert at St John's Smith Square.

In June she recorded three chamber works of Arnold Bax for Hyperion, the *Elegiac* Trio, the Harp Quintet and the Nonet. Also in June, she gave a recital with Kenneth Sillito for which a new work, *Liebeslied*, for violin was written by Adam Gorb. In July she recorded Britten's *Curlew River* with the Academy of St Martin-in-the-Fields, and in September will perform his *War Requiem* at the Proms with the Royal Philharmonic Orchestra and the Nash Ensemble. Continuing with Benjamin Britten, she will take a major part in the Wigmore Hall's Britten Festival, performing his *Birthday Hansel*, *Canticle V* and *Folk Songs* with tenor Ian Partridge and soprano Yvonne Kenny, and in December his *Ceremony of Carols* with Westminster Cathedral Choir. In November Skaila and Tommy Reilly (harmonica) will visit Venezuela for a short series of recitals and concertos.

On the commercial side, this year she has recorded with Elton John, whom she first met in the Junior Exhibitioners at the RAM, Madonna, Kiki Dee, Betty McLaine and Annie Lennox, as well as recording an album of famous violin encores with Itzhak Perlman. Her recent film

credits include *Stargate* (David Arnold), *Only You and To Wong Foo* (Rachel Portman/Portran), *Don Juan de Marcos* (Michael Kamen), *Lawnmower Man II* (Robert Folk), *Judge Dredd* (Alan Silvestri) and a re-release of Miklos Rozsa's *Julius Caesar*. On 20th November Skaila will take part in her 12th consecutive Royal Variety performance.

MICHAEL DUSSEK, who teaches accompaniment, will have four CDs released in the second half of the year. Solo piano music and music for oboe and piano by Benjamin Britten, with Sarah Francis on Hyperion, Music for Cello and Piano by Dvorák with Ofra Harnoy (RCA), the Complete Piano Trios by Bridge with the Dussek Piano Trio (Meridian) and the Dohnányi Sextet and Fibich Quintet with the Endymion Ensemble on ASV.

CHRISTOPHER BROWN, professor of composition, writes that for the 1994-95 season he has once again been musical director of the Huntingdonshire Philharmonic, the choir and orchestra he founded in 1976 and which he conducted until 1991 when David Lawrence (1991) took over. David left the society in 1994 and Chris has been holding the reins until a new MD could be found. In June he will be directing a recording of items from his carol collection *Tis Christmas Time* with the orchestra and the London chamber choir Canticum. The CD will be issued in the autumn and coincides with the publication of a new edition of the carol book. Chris has also been working on a large-scale work for wind band entitled *Summer Winds* which will receive its first performance later this year by the Northamptonshire Youth Wind Band. Memories of one of Chris's earlier works, the children's opera *The Ram King*, have been revived this year: while crossing Marylebone Road he was confronted by one of the students, Rachel Shannon, who, at the age of 11, had taken the opera's leading role at its first performances in Birmingham in 1982. Chris was delighted to feel that this early experience had helped to point the way towards Rachel's present career as a singer.



Skaila Kanga
Photo: Bill Mackenzie

HUGH FRASER, a member of the Jazz Faculty, writes: "It's always a pleasure getting reacquainted with the staff and faculty at the RAM on my tri-yearly visits. This period is exciting as I'm producing the Jazz Course's second CD for release in the autumn. Upon my return to my native Canada (Vancouver), I'll be launching a new CD on my own and performing at several North American Jazz Festivals before I take up my post as programme head of jazz at the Banff School for the Arts in Alberta, Canada. See you in the autumn!"

MICHAEL ALLIS, a member of the Academy's academic staff, gave a number of recitals in Southern Spain in June, accompanying

Robert Bishop, a violinist in the BBC Symphony Orchestra. The programme was predominantly one of English music (Elgar's Violin Sonata, the second Violin Sonata by Delius, four pieces for Viola and Piano by Hubert Parry), plus some De Falla, Kreisler and Wieniawski.

Meteors Close at Hand is **MICHAEL GARRICK's** Big Band double CD (JAZA 2, vols 1 & 2), released in the summer and receiving fine reviews. Described as "superlative", another writer says: "Garrick is the JMW Turner of jazz composition". Copies from Mike at special RAM rates!

PHILIP WHITE (1979), the Academy's Registrar, recently held a successful "Come and Sing" Choral Day in Dorking, with a performance of Haydn's Nelson Mass with student soloists Claire Bartram, Jonathan Clucas, Mary Nelson, and bass Mark Wildman and a choir of 100 accompanied by the Marylebone Sinfonia (all RAM students). Philip recently completed a commission for the Exeter Festival (funded by South West Arts) for performance in Chagford, Devon on 10th July. The work *Flutebites* for four flutes, was performed by Festive Flutes. He is now working on a new commission for Dorking Choral Society, a 30 minute choral work to include James Bowman as soloist, for performance in November 1997.

Professor of singing **CHARLES BRETT** sang in a number of Purcell concerts in July and August in France, Switzerland, Spain, the Czech Republic (Prague) and, in this country, at the Fishguard Festival. He will conduct a performance of Handel's *St John Passion* for the Baroque Festival at Sablé-sur-Sarthe, and in October, six performances of *Dido and Aeneas*, together with concerts of Purcell's theatre music, for the Cervantino Festival in Mexico.

Professor of cello **MATS LIDSTRÖM**, who has been teaching at the RAM since 1993, will appear in a recital on 3rd November in the Duke's Hall with pianist Bengt Forsberg, performing sonatas from their two latest CDs, as well as music by Barber, Tordella, a tango by Lidström and Kreisler's *Liebesleid* in an arrangement by Rachmaninov and Lidström. Besides recording with piano, soon to be released is a CD of Russian Cello Concertos conducted by Vladimir Ashkenazy, who also appears as pianist in Rachmaninov's *Vocalise*. This production led to an invitation to perform with Ashkenazy's orchestra in Berlin, the Deutsche Sinfonie Orchester, this September.

SIEGMUND NISSEL (professor of chamber music) has had a busy few months. In January he was a member of the jury of the Salzburg Mozarteum Violin Competition, and at the end of February he gave two courses in Japan and was very excited about both, particularly the one in Chichibu - ten quartets attended of a very high standard indeed, some of whom had attended the Amadeus Summer School held at the RAM. In April he was on the jury of the Folkestone/Menuehin Competition for Juniors and Seniors, and again found the junior performers particularly exciting, with no inhibitions and marvellous playing. In July he sat on the jury of the Melbourne String Quartet Competition, returning to the UK for a week prior to the 1995 Amadeus Summer Course. Then immediately to Vienna for a two-week course at Semmering, organised by the Conservatoire of Academie Vienne with a view to helping to create again a so-called central European cultural association for the benefit of young talents. After that to Lyon for a two-week course called Musicades, and then back to the RAM.

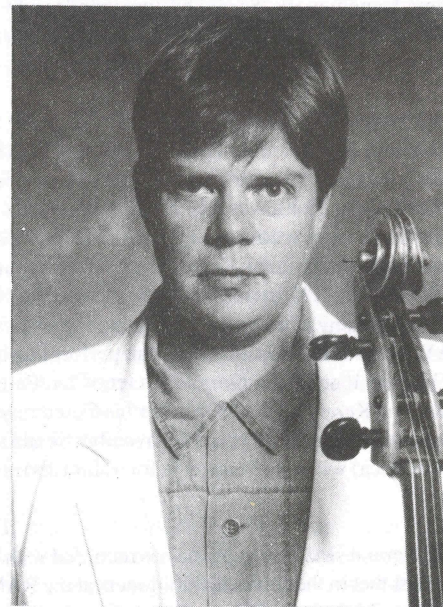
OWEN MURRAY, professor of accordion, took part in a performance of Sofia Gubaidulina's *Seven Last Words of Christ* with Tashkent-born cellist Mark Friedman and Ensemble XXI Moscow, conducted by its co-founder, Irish conductor Lygia O'Riordan. In October 1994 Owen took delivery of an Oigini Mythos accordion, the "Stradivarius" of the accordion world.



Frank Wibaut and Xue-Wei relax at supper after a long drive and a recital

Professor of piano **FRANK WIBAUT** gave a duo recital with professor of violin, **MAURICE HASSON**, in the Duke's Hall in February, and in April toured Taiwan with violinist **XUE WEI**, who also teaches at the RAM. During this year, Frank has given concerts and masterclasses throughout Europe and the Far East. After a holiday period in Greece this summer, he will be giving concerts and directing a summer school for pianists in Japan. On 12th November at 3.00pm in the Duke's Hall, he will be giving his 50th birthday recital. The programme of Sonatas and Fantasies includes a new work by a former student of the Academy, John Webb (1994).

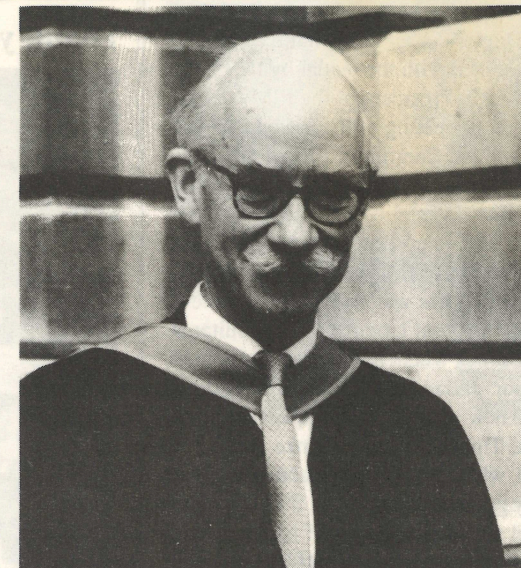
This summer, **LARRY DREYFUS**, Chair of Performance Studies (KCL/RAM), gave masterclasses in cello and viola da gamba at the Ringve Museum International Summer Course in Trondheim, Norway, and performed with his group Phantasm there and at the Skalholt Festival in Iceland. In August they recorded a CD of Purcell's complete *Fantazias* and *In Nomines* (which they played for the RAM's Purcell Festival in June) for the Simax label, with the help of co-producer **JONATHAN FREEMAN-ATTWOOD**. This autumn Larry will be preparing the Beethoven Op. 5 Sonatas for several performances in the United States in January.



Mats Lidström

Guy Jonson's anniversary recital

MARGARET HUBICKI, who recently celebrated her 80th birthday, was there.



Guy Jonson

Guy Jonson gave a pianoforte recital at the Wigmore Hall on 3rd July, celebrating the anniversary of his first recital there 60 years ago. As a child he had played at the Summer series of Matthey concerts at the Queen's and Wigmore Halls - thereafter gaining the Ada Lewis Scholarship to the RAM. At 16 he won many prizes, including the coveted Macfarren Gold Medal. Whilst studying at the Academy he absorbed the inspirational teaching of Vivian Langrish and acquired the invaluable experience of conducting under the watchful eye of Sir Henry Wood. For a brief period on leaving the Academy, he studied further with Matthey - then with Cortot in Paris.

Whilst still a student his performing career was launched in 1934 with a recital at the Wigmore Hall. This was the beginning of an unbroken chain of radio broadcasts, both on the Home Service of the BBC and the Empire wavelengths. These lasted until he joined the Army in which he served for over six years, thereafter resuming his professorship at the Academy, to which he had previously been appointed in 1939. Gradually he became convinced that to add the demands of performing to those of teaching, adjudicating and examining (he was an examiner for the Associated Board for 43 years) would not only be disruptive and fail to do justice to all these facets, but would also be unfair to family life and in particular to his wife, Patricia, who early in their married life developed a rare and progressive disablement.

On 3rd July the programme began with Haydn's Variations in F minor (Hob.XVII/6). There was magic within the scholarly performance through a perceptive focus on detail which revealed new lights in a familiar work. Beethoven's Sonata in E major (Op.109) was played with splendid rhythmic vitality and compelling eloquence. But what remains so clearly in the mind is the caring and reverential inner awareness given to Beethoven's wonderful theme for the third movement's variations. Two poems (Op.32) by Scriabin and two Russian Tone Pictures by Bax (*My Night in the Ukraine* and *Gopak*) ended the first half of the programme, expressing different moods with meaningful contrasts of colour.

Part two of the programme consisted of works by Chopin, beginning with four Mazurkas - the final one in A minor (Op.68 No 2) was especially beautiful. The Ballade in F minor (Op.52), magnificently structured, expressed its mystery and deep emotion most tellingly. Finally the *Barcarolle* (Op.60) floated liltily and colourfully throughout, capturing, in sound, the effect of transcendental light.

The ovation from the large and appreciative audience was responded to by three encores - Chopin's *Polish Song*, transcribed by Liszt, the Waltz in G flat, and Felix Swinstead's *To the Moon* which, Guy Jonson told us, he first played in the Wigmore Hall aged ten!

It was marvellous that Patricia, his wife, was able to join the rest of his family on this unique occasion, re-meeting friends at the following reception, so many of them being former colleagues or pupils.

In this day and age, which goes at such a rate and dazzle, how reassuring it was to hear a performance which offered space and breadth to allow the music to breathe. Guy Jonson has himself

observed that "since taking up the reins of public performance, my awareness has been more sharply focused on the paramount importance of tonal quality, to limit and modify the percussive element of piano tone and to tread/t the essential "vocal" aspect of melodic thread with devotional care and an acute "listening" ear ..."

This was a recital given by a highly distinguished poetic musician - deeply revered and much loved.

PLUS News from

ROY TEED has been made President of the Colchester Chamber Orchestra and Ensemble, a flourishing society which presents six concerts a year in the town. He succeeds the late Dr W H Swinburne OBE who founded the orchestra over 20 years ago. For Dr Swinburne's recent memorial concert, Roy wrote the words and music for a hymn *In Praise of Music* which was performed by the choir, orchestra and audience. Though no longer a traveller, Roy keeps very busy teaching and composing; writing two short choral works for Robert Crowley (1978), a violin and piano sonata for Beth Spendlove (1980). He has also set poetry by Steven Stacey, an East Anglian poet, and continues to teach part-time at the Colchester Sixth Form College, helping to look after "A" level music students. Weddings call for new music and Roy wrote a march for his brother's wedding in 1955, one for his own in 1981, and now a third, *Fanfare and March*, which he will play at a friend's wedding at the end of May.

NOEL COX, the Academy's Warden from 1973-83, conducted the combined choirs of the Essex Musical Association in a performance of Mendelssohn's *Elijah* in Thaxted Church. The five combined choirs totalled over 230 singers and they were accompanied by the Essex Symphony Orchestra (trained by Antoine Mitchell (1975). The event turned into something of an RAM reunion in that the soloists were soprano Carol Lesley Green (1987), mezzo Susan Lees (1971), tenor Henry Moss and Mark Wildman (bass, 1978), all ex-RAM students. Moreover, the orchestra was led by Keith Gurry, (1968) currently with the BBC Symphony Orchestra. This was the eighth concert Noel has conducted for the EMA (of which he is now the President). Previous concerts have included *The Dream of Gerontius* (Elgar), *Sea Symphony* (Vaughan Williams), the Mass in C minor (Mozart) and *Songs of the Fleet* (Stanford).

The Class of '52

Thank you to Betty Roe who contributed this photograph



In the picture are Muriel Bagshaw, Greta Wighen, Marion Hillier, Anne Wood, Ruth Coates, Celia Davies, Maureen Wall, Ena Carew, Barbara ?, Marjory Dickeson, Bernadine Keating, Jose Glasscock, Marian Burgess, Kathleen Winwood, Dorothy Tanton, Auriol Hughes, Anne Kragh, Joan Wilson, Deirdre Nicholson, Dorothy Smith, Margaret Shaughnessy, Susanna Williamson, Greta Summers, Gillian Beaghan, Jean Underwood, Sheila Richardson, Claire Sims, Mary Rivers, Constance Brooke, Enid Watkinson, Ian Humphris, Denis Aldersea, George Sutton, John Gray, Kenneth Freemantle, Alan Fisher, Norman Wilson, Pat Hastings, John Heath and Betty Roe, fourth from left in the front.

JULIAN BREAM CBE has received the ISM's Distinguished Musician Award. He was presented with the medal by Dr Philip Ledger CBE, President of the ISM, at a special joint meeting of the ISM's Council and Executive Committee. Previous recipients include Sir William Walton, Sir Peter Pears, Jacqueline du Pré, Sir Charles Groves, Sir Simon Rattle, and the last award was made in 1991 to Witold Lutoslawski. He was nominated for the award by Michael Lewin, Head of Guitar at the Academy, where he is now Visiting Professor. Julian Bream has commissioned over 50 new works from composers such as Britten, Tippett, Walton, Henze and Arnold, which now form the core of 20th-century guitar repertoire.

Former professor of piano RUTH HARTE writes that she has just returned from another visit to New Zealand which included not only four recitals but also lectures at Victoria University, Wellington, masterclasses and an invitation to give the keynote address at the New Zealand Society for Music Education Conference in Wellington. Prior to this she was in Hong Kong primarily for the Schools Music Festival Competitions.

From the Academy Archives

SYNOPSIS OF THE CONCERT.

PART FIRST.

Sinfonia in D Beethoven.
Duetto, from the Opera of *Elisa e Claudio*, Signor CURIONI
and Signor PELLEGRINI Mercadante.
Scena ed Aria, con Cori, from the Opera of *Moè*, Madame
BONINI Rossini.
Coro e Duetto Trionfatore, from the Opera of *Celanira*, Madame
BONINI and Signor VELLUTI Pavesi.
Duetto, for two Trumpets, from the Opera *Aureliano in Palmira*,
Signori GAMBATI Rossini.
Scena ed Aria, con Coro, from the Opera of *Andronico*, Signor
VELLUTI Mercadante.
Quartetto, from the Opera of *Quinto Fabio*, Madame BONINI,
Signors VELLUTI, CURIONI, and PELLEGRINI Nicolini.

PART SECOND.

Introduzione e Var. Violino, Mr. KIESEWETTER Mayseder.
Aria, Miss PATON, "Veggio la selva e il monte." Crescentini.
Duetto, Miss STEPHENS and Signor DE BEGNIS,
"Con Pazienza" Meyer.
Scena ed Aria, con Coro, from the Opera of *Baccanali di Roma*,
Mr. BRAHAM Generali.
Sestetto, from the Opera of *Matilda di Shabran*, Miss PATON,
Madame BONINI, Monsieur BEGREZ, Signor DE BENIS,
Mr. PHILLIPS, and Signor PELLEGRINI Rossini.
Aria, Miss STEPHENS, from the Opera of *Orfeo*, "Che farò
senza Euridice." Gluck.
Finale, con Coro, from the Opera of *Don Giovanni*, Miss
STEPHENS, Madame BONINI, Miss PATON,
Signor CURIONI, Signor DE BEGNIS, Signor
PELLEGRINI, and Mr. PHILLIPS Mozart.

The first concert
for the 1826
Season took place
on Monday 6th
March. The
Leader was Mr
Spagnoletti and
Conductor, Dr
Crotch, and the
concert was held
at the King's
Antient Concert
Rooms, Hanover
Square, London,
under the
Patronage of
His Majesty.

Professor employed in the Academy *
Sub-professors and Students + *
Students †

BAND.

VIOLINS.

* CRAMER
* SPAGNOLETTI
* KIESEWETTER
* MORI

† Vatis
† Wagstaff
† Moralt
† Mountain
† Oury
† Ella
† Watkins
† Bellon
† Griesbach
† Wodarch
† Anderson
† Simonet
† Litolf
† Nicks
† Nadaud
† Collard
† Seymour
† Mawkes
† Patey
† Blagrove
† Baker
† Ferguson

VIOLAS.

Ashley
Daniels
Ware
Dance
† Goodwin (Librarian)
† Phipps
† J. B. Taylor

VIOLONCELLOS.

* R. Lindley
* Crouch
* Lucas
* W. Lindley, jun.
* C. Lindley
* Brooks

DOUBLE BASSES.

Dragonetti
* Anfossi
† Taylor
† Harrington
† Bond
† Wilson

FLUTES.

* Nicholson
† Price

OBOES.

Whitton
† Cook

BASSOONS.

* Mackintosh
† Tully
† Smith

HORNS.

* Puzzi
* Platt
* Shuncke
* Kienback
† Daniels

TRUMPETS.

Harper
* Norton
Signori Gambati

TROMBONES.

Marlotti
* Smithers
* Shoengen

DRUMS.

† Pye

PICCOLO.

Card

† The Chorus will be composed of the PUPILS of the ROYAL ACADEMY OF MUSIC, assisted by the YOUNG GENTLEMEN of the WESTMINSTER CHOIR, and a select number from the ANTIENT CONCERT and ITALIAN OPERA.

Singing in the Womb?

Barbara Young (née Hiller) (1977) began her research into the effect of music on the development of babies and very young children in 1978. Barbara recently visited The Jyväskylä Conservatoire of Music in Finland as a guest of Soili Perkio, the Musical Director of the Very Early Childhood Music programme.



Barbara gives baby Jennifer (9 months) her first lesson

Jyväskylä is a university town in middle Finland. In April, it is a landscape of lakes, fir trees and snow. The Music Conservatoire specialises in training music teachers to work with babies and very young children. These are taught in groups from the age of three months to seven years. Soili Perkio has 40 student teachers who are teaching 19 children's groups in the Conservatoire. The teaching of very early childhood music is widespread in Finland. The value of musical education, in utero and after birth, is introduced during ante-natal classes. The standard maternity or paternity leave is three years, which enables parents to attend music classes with their offspring.

Parents bring their young children to the Conservatoire to enable the student teachers to carry out their teaching practice. The student teachers are taught to establish a well structured class with recognisable 'hello' and 'goodbye' themes. Each lesson has a subject, eg fishes, and this is explored in many ways. Music, movement and speech rhythms are an essential part of every lesson. The importance of speech cannot be underestimated. For children with reading and speech difficulties, these problems can often be traced back to an absence of daily nursery rhymes and poems from a young age.

Classes for young babies include baby massage and stimulation of the hand and feet reflexes. Parents are encouraged to be confident in the handling of their babies and lively games are taught, where the babies swim like fishes or fly like aeroplanes. This helps to develop a more outgoing personality. Attention is paid to the development of focusing the eyes, using binocular vision. Large brightly coloured toys are used to attract the baby's attention to a particular point where music is being played or sung. This linking of listening with directed vision is the start of the development of concentration and will greatly enhance the baby's learning capabilities in the years to come. Many of the songs used in the lessons are based on the pentatonic scale, as the Orff influence is quite strong.

The baby's physical response to stimulus is often delayed for several seconds as the central nervous system is still maturing, so parents are encouraged to wait for the responses. Simple percussion is used to create rhythmic patterns which strengthen the child's musicality and help to develop the child's mathematical skills. As the baby becomes a toddler, the nature of the classes broadens to include other arts such as painting to music and listening to stories. The interactive role of the parent diminishes as the child reaches the age of five, with more emphasis on independent participation.

The role music plays in the spiritual and intellectual development of the young child is widely accepted in countries such as Canada, America, Russia, Israel and Finland. Much scientific research is going on to assess the direct benefits.

Where families used to live in the same villages or even houses, the grandmother often used to spend time singing and rocking the baby to sleep. Unfortunately, with the break-up of the extended family and with the parent/child contact time being reduced to an all-time low (where both parents are often working), it must fall to the early childhood music teacher to re-educate and re-establish this exposure to music so that every child may enjoy the benefits. The establishment of a secure musical ear and sense of rhythm are essential if we are to give every child the right to a musical life.

Sir Vivian Dunn



Sir Vivian Dunn

PATRICK MADDAMS, CHIEF EXECUTIVE, represented the Academy at the Service of Thanksgiving for the life of Lt Col Sir Vivian Dunn OBE FRAM, held at St Martin-in-the-Fields on 7th July. The Band of the Royal Marines played compositions by Sir Vivian, including *Cockleshell Heroes*. Sir Vivian was the first director of music of the Royal Marines to be created KCVO, and in 1930 became a founder member of the first violin section of the BBC Symphony Orchestra under Adrian Boult. In 1931 he joined the Royal Marines and the Portsmouth Divisional Band as its director of music at the very young age of 22. He had a fine reputation outside the world of military music, and became president of the International Military Music Society in 1977 and was frequently a guest conductor with the principal British orchestras. His many recordings of military music were most popular and he won an EMI Golden Disc Award in 1969. A full obituary appeared in *The Times* on 6th April.

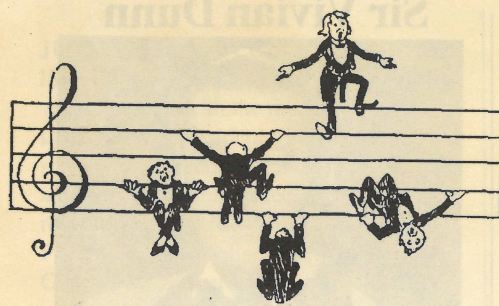
Deaths

It is with deep regret that the deaths are announced of

Dr Andrew Byrne FRAM (Member of the professorial staff 1954-66), July 1995
Annie Fischer HonRAM, April 1995
Lord Goodman CH HonRAM, (Chairman of the 1972 Appeal Committee)
Margaret (Peggy) Grummett ARAM, aged 90 years, 27 April 1995
Professor Ivor Keys CBE HonRAM, on 7th July 1995
Frederic Lloyd OBE HonFRAM (Former member of the Board of Governors), July 1995
Joan Mulholland ARAM, 8th March 1995
Frederick Riddle OBE HonRAM, 5th February 1995

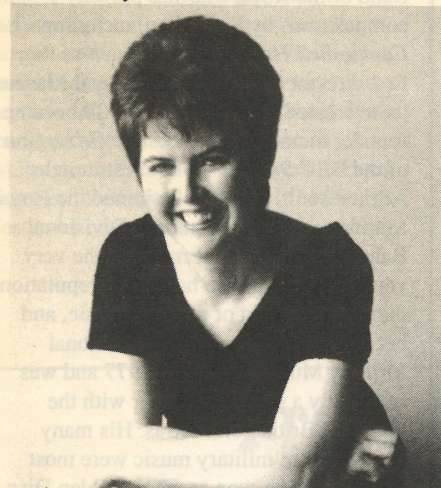
Corrections

- In the Appreciation of Sir Thomas Armstrong by Richard Stoker in the last issue of the *Newsletter*, the article implied that Sir Thomas began the Review Week lectures. They were in fact instituted by Sir John McEwen (Principal 1924-36).
- Graham Collier reports that the reconstruction of the Benny Goodman concert, mentioned in the last *Newsletter*, was done by Keith Nichols, as was the conducting.



Student News

Elizabeth Boyle (1995) has been selected to play continuo with L'Académie Baroque Européenne this autumn. Period instrumentalists and singers from the European conservatoires will meet at Ambronay to perform Henry Purcell's *Dido and Aeneas* and *St Cecilia* odes under the direction of Christophe Coin. Elizabeth will also be performing in chamber music concerts as part of the Festival of L'Ambronay.



Elizabeth Boyle
Photo: Rita Castle

Congratulations to baritone **Christopher Maltman** (who was awarded the Queen's Commendation for Excellence at this year's Graduation), and bass-baritone **Tom Barnard**, who auditioned successfully for the National Federation of Music Societies' list of Recommended Artists for the 1995-6 season, leading to a series of concert engagements.

Cellist **Sarah Barnes** was a finalist in the BBC Radio 2's *Young Musician of the Year* Competition.

Glen Inanga from Nigeria and **Jennifer Micallef** from Malta won the Ninth International Schubert Competition for piano duos.

Andrew Foster (bass) and **Mary Nelson** (soprano) won the John Warner Memorial Award at the Chichester Festival, and bass-baritone **Tom Barnard** and mezzo **Jeanette Ager** were finalists. Andrew and soprano **Gayathrie Peiris** (who left in 1993) were placed first and second respectively in the Robert Sutcliffe Award at the Leyland Festival.

The winner of the New York Life Music Competition is **James Shearman**, a third-year Commercial Music student. Apart from the prize money of over £6000, the award includes the performance of James's work in Madison Square Gardens in New York City on 4th July. James's award was presented by Lisa Minelli and conducted by Marvin Hamlish.

Saxophonist **James Scannell**, a student on the Jazz Course (joint first study classical saxophone) has won First Prize in the Essex *Young Musician of the Year*, the John Lill Award. Engagements include a £500 cash prize, dates with the Ongar and Chelmsford Music Clubs and a future Wigmore Hall recital to be shared with previous winners. James's programme consisted mainly of repertoire for classical saxophone, including a contemporary work which featured improvisation. On 3rd July he took part in the final of the national NFMS Awards, and this summer he took part in a five-week tour of Israel with a funk band with other RAM students, performing in a hotel in Eilat.

Postgraduate composition student **Andrew McBirnie** was awarded a Fellowship to study at the Tanglewood Summer School in the USA. Only seven composers were chosen from over 100 applications worldwide. He was able to work closely with Henri Dutilleux and Oliver Knussen.

Clarinetist **Claire Moreton** is off to study at King's College, London, next year, to do an MMus in historical musicology. This summer she worked for agent Georgina Ivor as a part-time assistant, and will continue to work as an administrator for the Chamber Orchestra of London, a recently established film and TV session orchestra.

Trombonist **Tom Hammond**'s Helios Ensemble is joining with the Copenhagen Amateur Symphony Orchestra for concerts in London on 15th and 16th October. The programme will include Nielsen's *The Four Temperaments*.

Korean violinist **Joo-Mee Lee** has just completed her BMus (Perf.) at the Academy. She is heading for Boston, USA, in August for her second degree at the New England Conservatory. She would like to thank all the people at the Academy who helped her during her studentship - with

special thanks to Erich Gruenberg, Dr Peter James, Jean Harvey, Jonathan Freeman-Attwood, Tim Bowers, Peter Sheppard, David Rattray, Sarah Callis, Mairin Dormer and Dorothea Magonet.

Violinist **Roy Theaker** and pianist **Viv McLean** are to be highly commended for their performances on four consecutive Friday evenings of the complete Beethoven violin and piano sonatas, which they organised complete with an avid publicity campaign throughout the building.

In the *Voices of Discovery Competition* in Dundee, four finalists were from the London Royal Schools' Vocal Faculty - soprano **Sarah Haigh**, tenor **Ian Yemm**, **Andrew Foster** (bass) and Sally Bruce-Payne (mezzo, from the RCM). The competition winner was Ian Yemm, and Andrew Foster won the bass section. Andrew and Ian will appear as soloists in a performance of *Messiah* in Dundee on 10th December, conducted by **Neil Mantle** (1970), with the Dundee Choral Union and the Philharmonic Virtuosi of Scotland.

Congratulations to past and present pupils and their teachers on another large list of successes in the Royal Over-Seas League Competition, 1995. The **Leopold String Trio**, **Jiun-Yoong Lim** (piano), **Christopher Maltman** (singing), **Simon Mulligan** (chamber music/piano), **Elaine Cocks** (clarinet), **Alison Proctor** (accompanist), **Gillian Haddow**, **Sarah-Jane Bradley** and **Ashan Pillai** (violas) all won awards.

Composer **Nimrod Borenstein** was invited to give the French premiere of his Sonata for Violin and Piano at the UNESCO Conference for the "Association Convergences" which promotes links between different cultures. This took place in Paris on 17th April at the UNESCO Grande Salle, when the Sonata was performed by French violinist **Pierre Bensaid** and pianist **Sam Haywood**, student colleagues at the RAM. Nimrod has recently had compositions performed at the British Music Information Centre (Sonata for Violin and Piano) and at the RAM Ligeti Festival and in Paris for the 19th Anniversary of Exchange Art Franco-Israel. A *Trumpet for Purcell* for trumpet and piano was performed at the Academy's Purcell Festival by students **Robert Samuel** (trumpet) and **Julietta Demetriadis** (piano). Future performances include a performance of the Sonata for Violin and Piano on Radio Suisse Romande.

Cellist **Alison McGillivray** writes that during the coming six months she will be touring with the European Union Baroque Orchestra as principal cellist - performing in 17 countries including Sweden, Poland, the Czech Republic and Morocco with Roy

Goodman, Monica Huggett and Marc Minkowski direction. They will also be recording a CD of the reconstructed Bach *St Mark Passion*.

Soprano **Geraldine McGreevy**, who this year reached the final of the Kathleen Ferrier Competition, recently recorded her second professional CD as a soloist, a collection/ compilation of Spanish Renaissance music with Musica Antiqua of London on the Naxos label. She has also been selected, with **Christopher Gould** (piano), to take part in the 1995 BBC Radio 3 *Young Artists Forum*, and will be singing in the National Portrait Gallery on 15th October, to be broadcast on BBC Radio 3.

Victoria Brawn, who left in 1995, **David Toon** (1991) and **Joseph Houghton** (1993), are on trial for the principal oboe position with the Hallé Orchestra. **Rachel Simms** is on trial as contrabassoonist with the same orchestra.

Pianist **You-Chiung Lin** (1995) won the Croydon Symphony Orchestra Soloist Award in July 1995. She will be performing with the orchestra in Fairfield Halls, Croydon on 11th November.

Summer in Chichester

British Rail sped tubist **Martin Douglas** (1995) down to Chichester in July, only ten minutes late, to join Centurion Brass open the Festivities' "William M. Mercer Young Musicians Series" of lunchtime concerts. Other groups on the RAMpage concocted by yours truly included local boy, violinist **Roy Theaker**, and his string quartet, the **Waterfront Ensemble**, the **Eden-Stell** guitar duo and the **Liberation Band**. **Diana Ketler** inspired all with her piano playing and **Murray Grainger** beat the sticken British Rail to come up trumps with his accordin recital.

Christian Garrick (1994), who last year stepped into Stephane Grappelli's shoes, was welcomed back to support Jools Holland in Concert, and the **Emanuel Quartet** appeared as "Angels in the Sussex Air" alongside such artists as Julie Kennard, Stephen Roberts and John Birch, as well as Dame Judy Dench and poet Christopher Fry, in an evening of poetry and music devised by Patrick Garland.

Members of the **Emanuel Quartet** were joined by pianist **Ashan Peiris** and **Richard Alsop** (1995, double bass) to complete the quintet for two performances of Schubert's *Trout* and Brahms's G minor Piano Quartet, which raised £2000 for St Wilfred's Hospice.

A festival highlight was the **Royal Academy Chamber Orchestra**, when leader "Hair" Theaker came into his own. The ensemble was made up of senior string students, most of whom had performed in Chichester's "Brilliant Young Musicians" series of chamber music concerts at Edes House during 1995.

BEN ROGERSON (cello, 1995)



Homepage

Do you know the whereabouts of anyone on this list?

Newsletter readers, mostly former students, are keen to get in touch with their old friends. If any reader knows the whereabouts of the following people, would you kindly contact Janet Snowman at the RAM on 0171 873 7335, who will get in touch with them first to ask to ask if they would mind their addresses or telephone numbers being given to the Enquirer.

Jean Davis (née Thompson, 1956) would like to renew contact with Dorothy Pilling (née Wreford). Hilary Reynolds (1973), last heard of singing in Holland. Lucy Boreham (piano), from Liphook, Hants. Brenda Street (1960s), last heard of in 1968 when living in Maida Vale. Ross Williams (1986) and Janet Munro (1982). Susan Lawless (married name), 1970s.



Violinist Roy Theaker (right, with a more than passing resemblance to the bust of Beethoven) and pianist Viv McLean (Photo: Janet Snowman)



TAKING A BOW IN PARIS
Nimrod Borenstein, Pierre Ben-Said and Sam Haywood



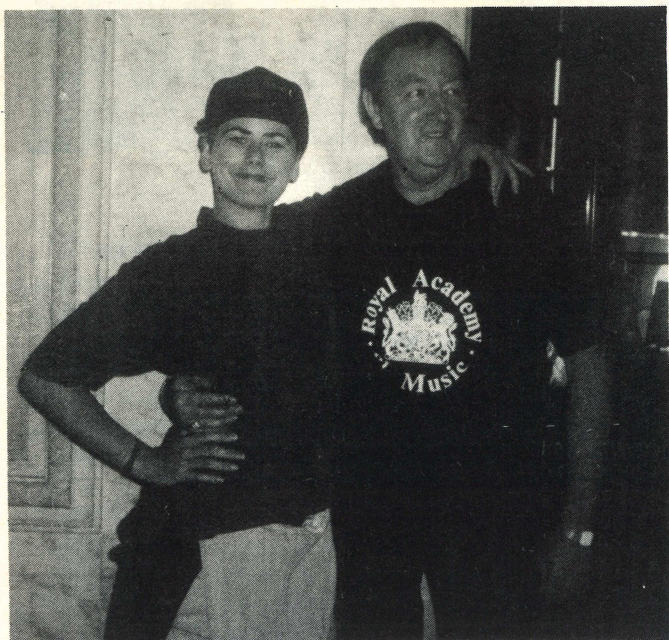
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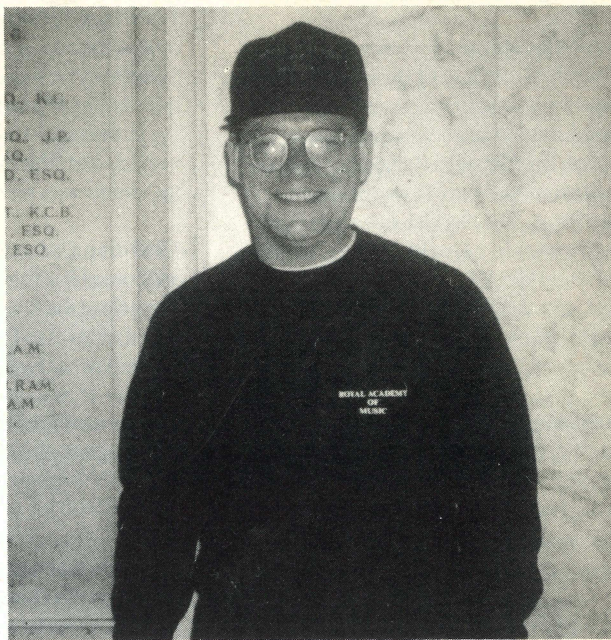
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Kate McKiernan, secretary to the BMus course, with Jim Morris, security officer, modelling Academy T-shirts - red and black or black and white in sizes M, L, XL, XXL - £5.99 each. Caps (black half-mesh with red lettering with Academy logo) cost £3.50 each.



Jeremy Summerly, a member of the academic staff, models the RAM sweatshirt and cap. Sweatshirt £12.99 in black with white logo "Royal Academy of Music" in sizes M, L, XL, XXL and red with black lettering - limited supply of XXL left. Caps, as opposite.

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